

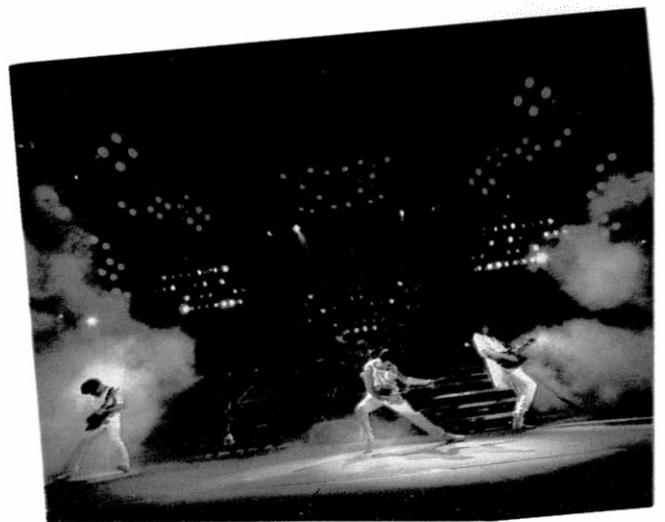
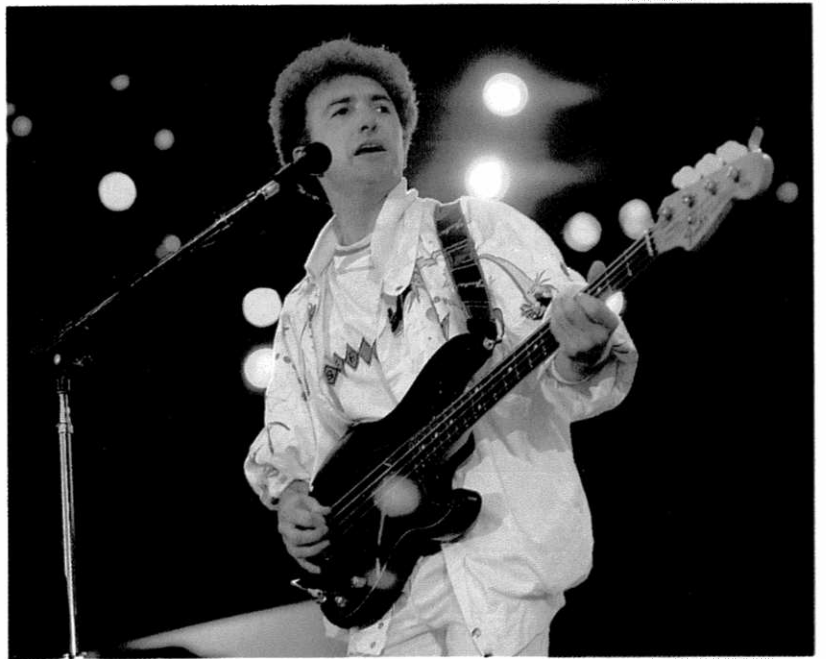
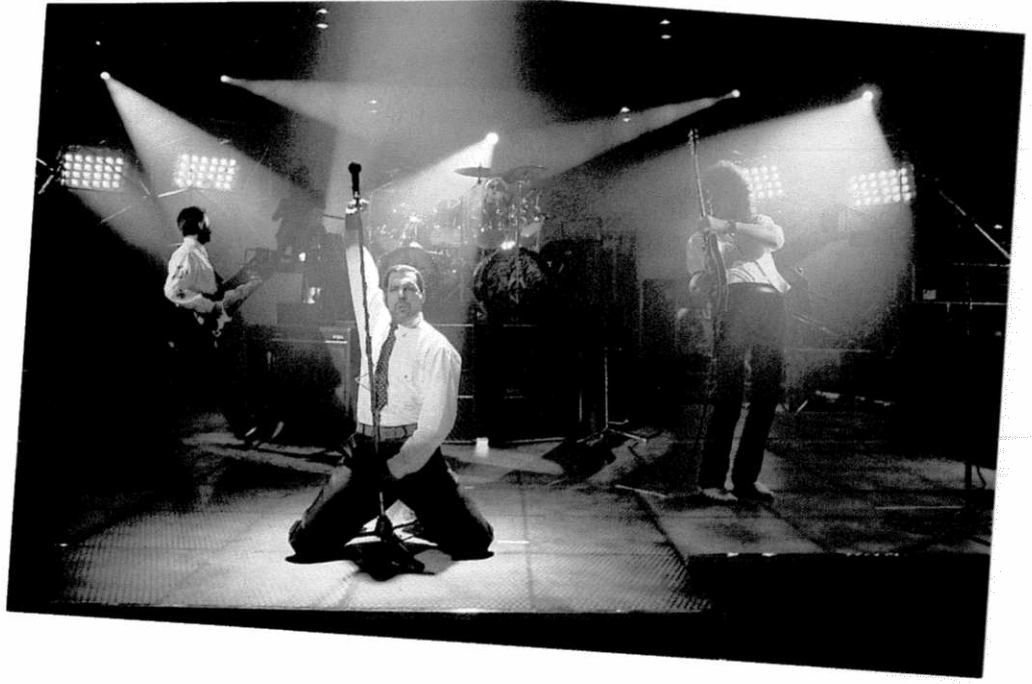
# QUEEN



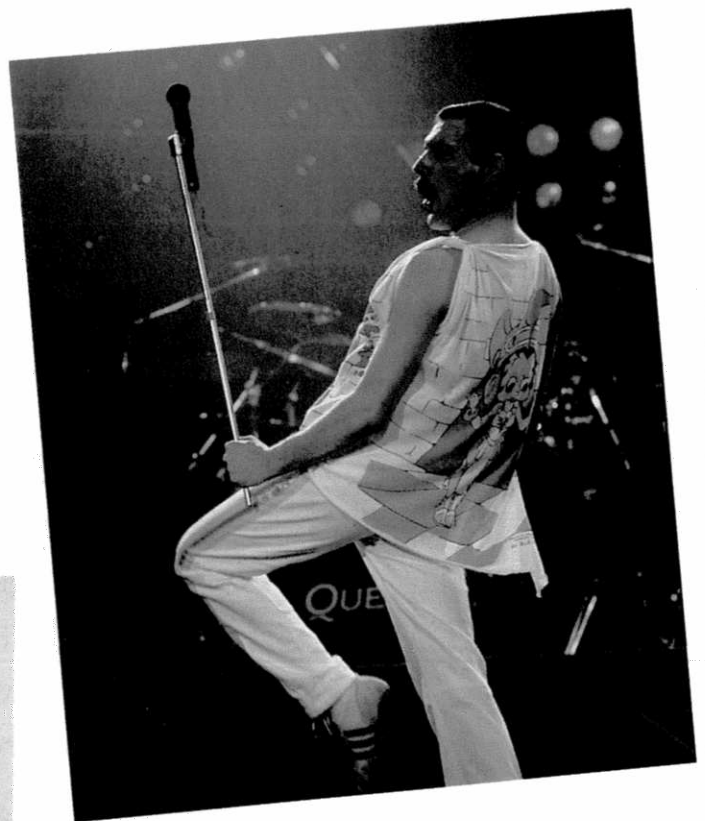
## GREATEST HITS II

OFF THE RECORD

A KIND OF MAGIC / 12
UNDER PRESSURE / 31
RADIO GA GA / 57
I WANT IT ALL / 86
I WANT TO BREAK FREE / 113
INNUENDO / 136
IT'S A HARD LIFE / 156
BREAKTHRU / 172
WHO WANTS TO LIVE FOREVER / 197
HEADLONG / 212
THE MIRACLE / 232
I'M GOING SLIGHTLY MAD / 256
THE INVISIBLE MAN / 269
HAMMER TO FALL / 289
FRIENDS WILL BE FRIENDS / 308
THE SHOW MUST GO ON / 324
ONE VISION / 342

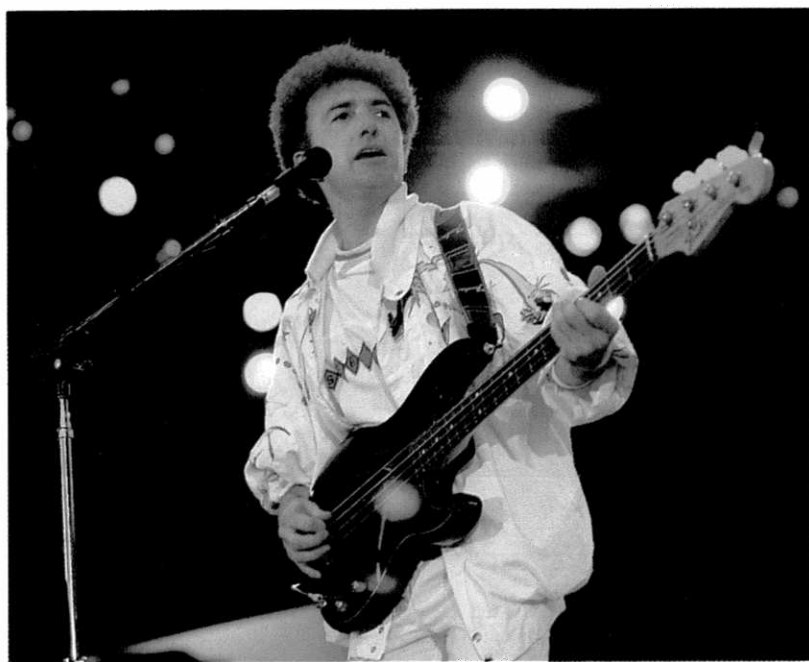
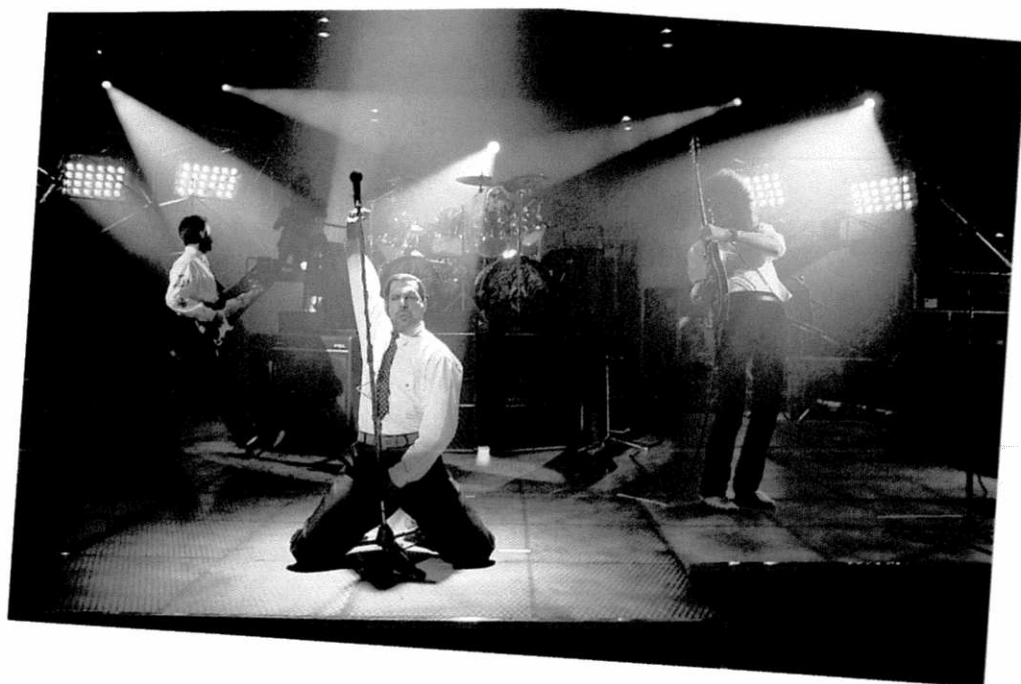


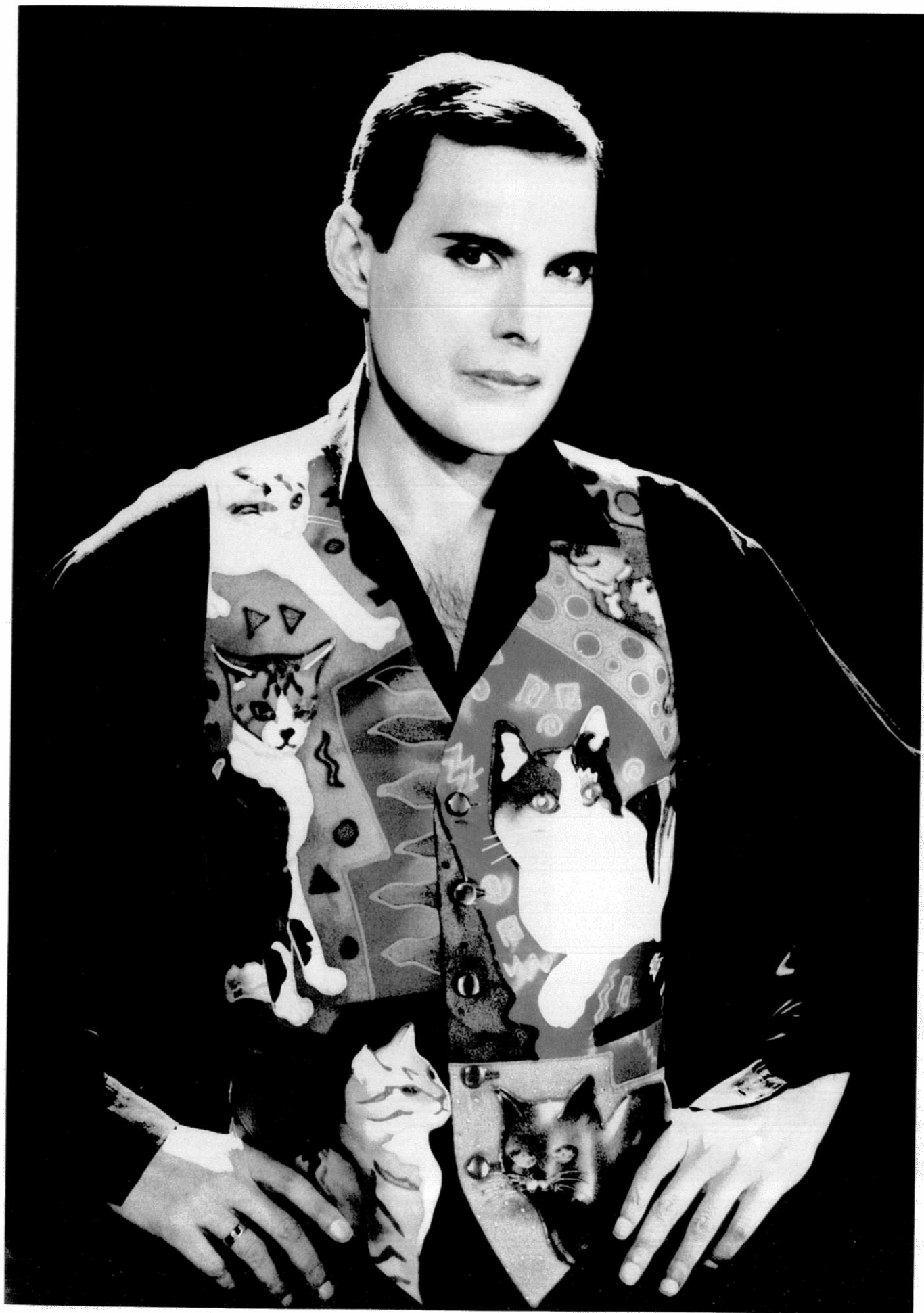




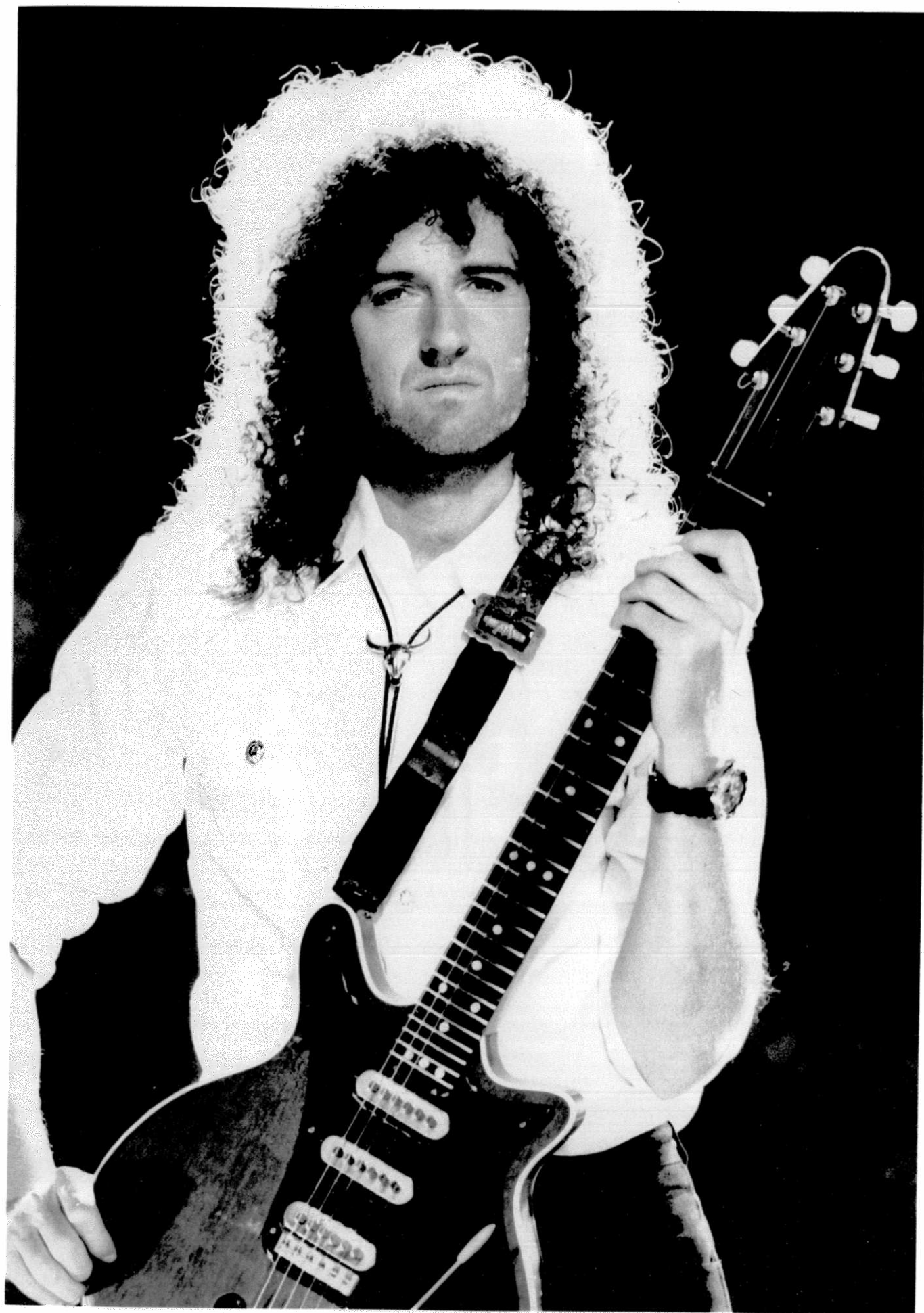
# QUEEN

GREATEST HITS II

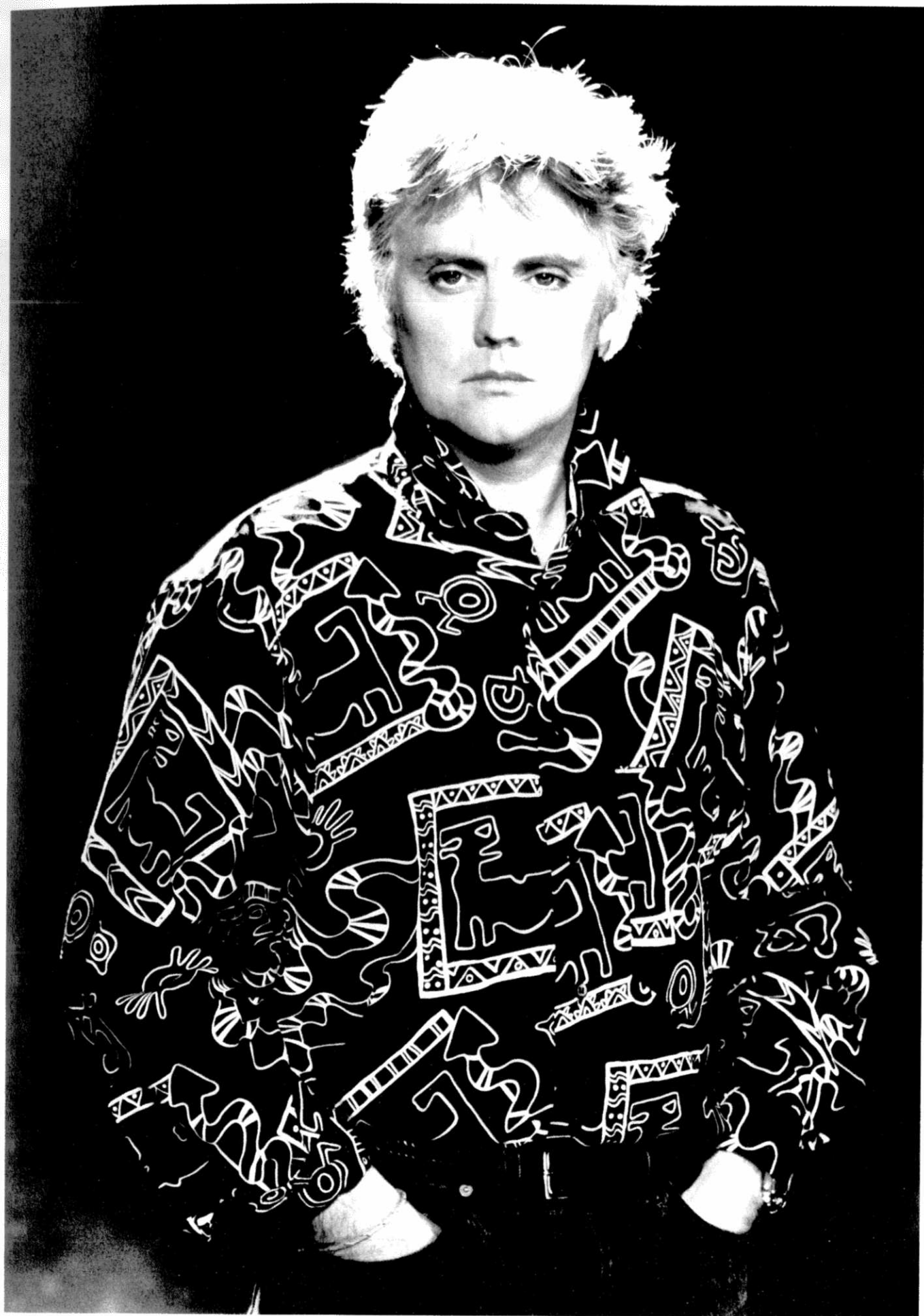










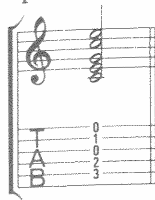




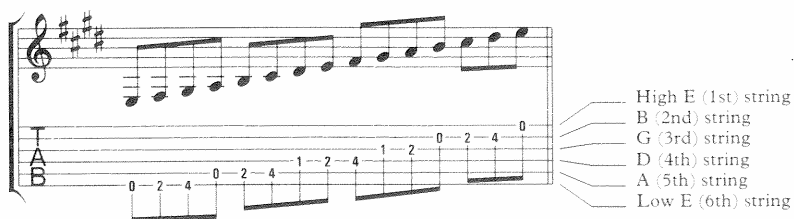


# Notation and Tablature Explained


Open C chord

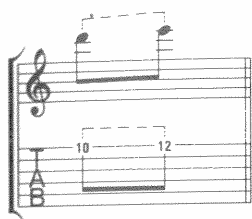


Scale of E major



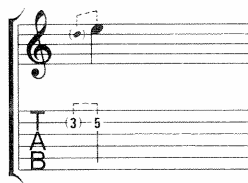
## Bent Notes:

The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



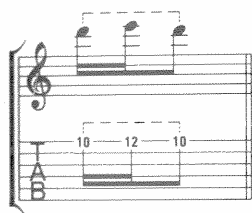
**Example 1:**

Play the D, bend up one tone (two half-steps) to E.



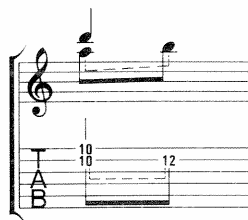
**Example 4:**

Pre-bend: fret the D, bend up one tone to E, then pick.



**Example 2:**

Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.



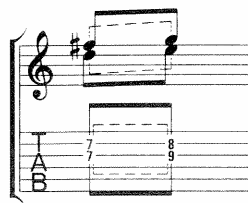
**Example 5:**

Play the A and D together, then bend the B-string up one tone to sound B.



**Example 3:**

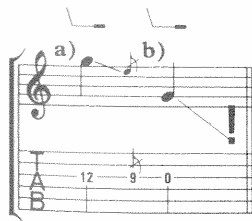
Fast bend: Play the D, then bend up one tone to E as quickly as possible.



**Example 6:**

Play the D and F# together, then bend the G-string up one tone to E, and the B-string up 1/2 tone to G.

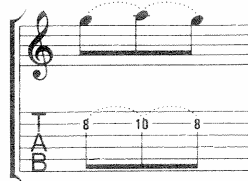
Additional guitaristic techniques have been notated as follows:



**Tremolo Bar:**

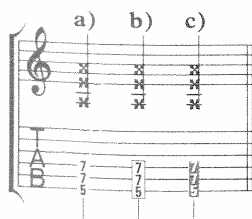
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.

a) Play the G; use the bar to drop the pitch to E.  
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



**Hammer on and Pull off:**

Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.



**Mutes:**

a) **Right hand mute:**

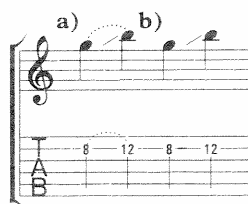
Mute strings by resting the right hand on the strings just above the bridge.

b) **Left hand mute:**

Damp the strings by releasing left hand pressure just after the notes sound.

c) **Unpitched mute:**

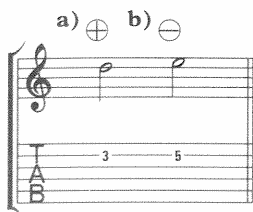
Damp the strings with the left hand to produce a percussive sound.



**Glissando:**

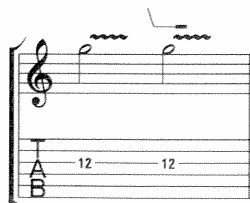
a) Play first note, sound next note by sliding up string. Only the first note is picked.

b) As above, but pick second note.



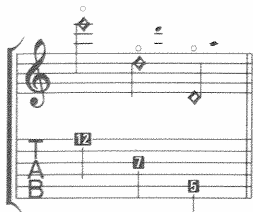
### Slide Guitar:

- a) Play using slide.  
b) Play without slide.



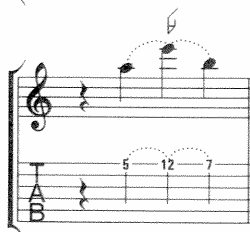
### Vibrato:

Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.



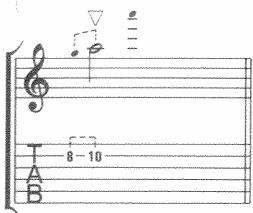
### Natural Harmonics:

Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.



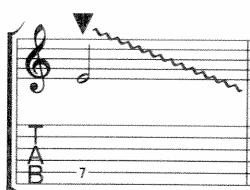
### Tapping:

Sound notes indicated by tapping – hammering-on with the picking hand at the indicated fret.



### Pinch Harmonics:

Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.



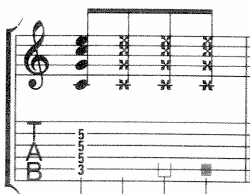
### Pick Scratch:

Scrape the pick down the strings – this works best on the wound strings.



### Quarter-tones:

A downwards arrow means the written pitch is lowered by a quarter-tone; an upwards arrow raises the written pitch by a quarter-tone.

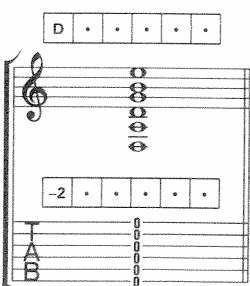


### Repeated Chords:

To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.

### Special Tunings:

Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '•' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.



Tune the low E (6th) string down one tone (two half-steps) to D. See 'Headlong'.

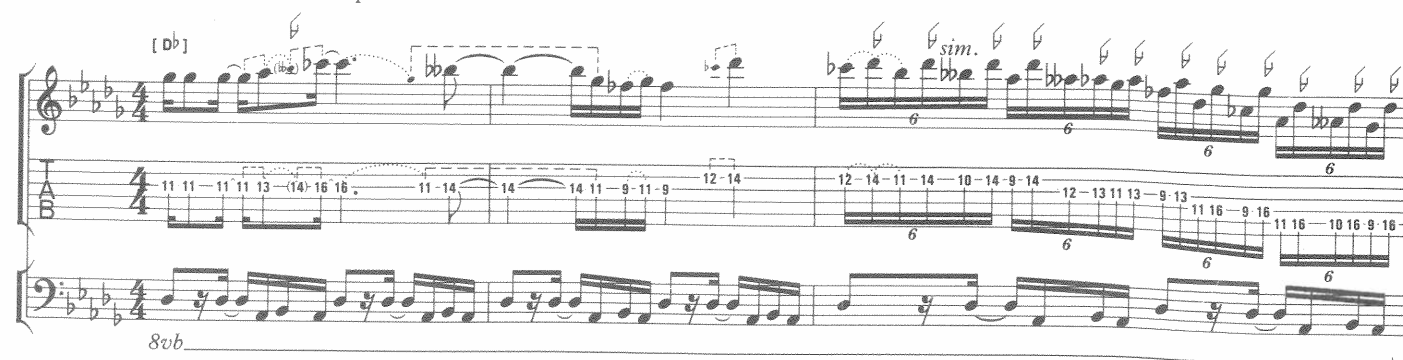
### Chord naming:

The following chord naming convention has been used. Note that chord symbols show the overall harmony, sometimes simplified, and are not intended to indicate a suitable accompaniment. Altered 5ths are shown as 'dim5' or 'aug5', whilst alterations to added notes are indicated by '#' or 'b'.

C Cm C5 Csus4 Cdim5 Caug5 C6 Cm6 Cmaj7 C7 C7aug5 C7dim5 Cm7 Cm7dim5 Cdim Cmaj9 C9 Cm9 C7b9 C7#9 Cadd9 C/Bb

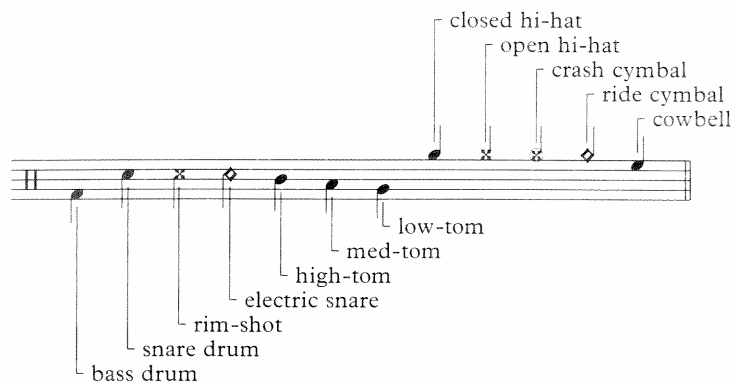


Where there is no appropriate chord symbol, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis:



Small notes in five-string bass parts show an alternative line for four-string bass.

# Key to Percussion Notation



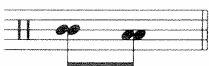
## Specific percussion techniques:



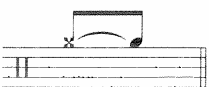
Cymbal muted by hand.



Flam: two hits in rapid succession.



Hit with both sticks at the same time.



Open/closed hi-hat, i.e. hit open hi-hat with stick, close with pedal.

# A Kind of Magic

Words & Music by  
Roger Taylor

(♩ = 131)  
[A]

Voice

It's a kind of ma - gic, — it's a kind of ma - gic, —

Backing Vocals

Guitar 1 (Electric)

Guitar 1 Tablature

Guitar 2 (Electric)

Guitar 2 Tablature

Guitar 3 (Electric)

Guitar 3 Tablature

Guitar 4 (Electric)

Guitar 4 Tablature

Keyboard 1

Keyboard 2

Keyboard 3

Keyboard 4

flanged bass synth.

8vb

Bass

Bass Tablature

Percussion

Fingerclicks

Drums

Vx. a kind of ma - gic. — One dream, one soul, one prize, — one goal.

Kbd. 3 string/organ pad

Perc.

Dr.

Vx. One gol - den glance of what should be, —

Kbd. 3

Kbd. 4

Dr.

Vx. one shaft of light that shows the way.

B. Vx. It's a kind of ma - gic. —

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Dr.



14

**Dmaj7**

**A**

No mor - tal man can win this day.

This system contains measures 1 through 4 of the piece. The vocal line (top staff) has lyrics "No mor - tal man can win this day." with a melodic line in G major. The piano accompaniment (middle staves) features sustained chords in the right hand and a moving bass line in the left hand. The guitar part (bottom staves) includes fret numbers (2, 4, 2, 4, 5, 7, 5, 7, 5, 0, 2, 0) and a drum part with a steady eighth-note pattern.

**0:41**

**B9**

The bell that rings in side your mind,

It's a kind of ma - gic.

**overdrive**

This system contains measures 5 through 8. The vocal line (top staff) has lyrics "The bell that rings in side your mind," and "It's a kind of ma - gic." with a melodic line in G major. The piano accompaniment (middle staves) features sustained chords in the right hand and a moving bass line in the left hand. The guitar part (bottom staves) includes fret numbers (2, 2, 2, 2, 4, 4, 5, 5, 4, 4, 5, 5, 2, 4, 2, 4) and a drum part with a steady eighth-note pattern.

Dmaj7

A

Vx. is chal - leng - ing the doors of time.

Gtr. 3

Gtr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Dr.

F#m7

D

Vx. The wait - ing seems e - ter - ni - ty,

B. Vx. It's a kind of ma - gic.

Gtr. 2 *8va*

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 2 *clavinet/guitar sound echo*

Kbd. 3

Bs.

Bs. Tab.

Perc. *Cymbal*

Dr.

16

F#m7

E

the day will dawn of sa - ni - ty.

8va

Aah

Ooh

1:10

D6

A

Is this a kind of ma-gic?

(8va)



will soon be gone, \_\_\_\_\_ this flame that \_\_\_\_\_

1:36  
A

filtered white noise

Snare

B9 Dmaj7

burns in side of me. I'm hear - ing

8va

19 21 21 21

A

Vx. se - cret har - mo - nies. The

B. Vx. It's a kind of ma - gic.

three guitars  
*fade in* *sim.*

Gtr. 4

Gtr. 4 Tab.

Kbd. 3

Bs.

Bs. Tab.

Dr.

B9

Vx. bell that rings in - side your mind, is

Gtr. 3 *overdrive*

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 3

Bs.

Bs. Tab.

Perc. Snare

Dr.



— chal - leng - ing — the doors of time. —

*Dmaj7* *A*

*8va*

12 14 12 14 12 10 11 9 11 9 14 14 14

7 7 7 5 5 3 2 2 2

2:05  
D

*A*

15 14 15 14 15 14 15 14 14 14 14

16 16 16 16 16 16 16 16 14 14 14

B. Vx. It's a kind of ma - gic.

Gtr. 2 *8va*

Gtr. 2 Tab.

Kbd. 3

Bs.

Bs. Tab.

Dr.

A

2:20 D

B. Vx. It's a kind of ma - gic.

Gtr. 2

Gtr. 2 Tab.

Kbd. 3

Bs.

Bs. Tab.

Dr.

Gr. 1 *8va*

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

bd. 3

Bs.

Bs. Tab.

Dr.

Vx.

Gr. 1 *(8va)*

Gr. 1 Tab.

bd. 3

Bs.

Bs. Tab.

Dr.

This

Vx. *E* *G* *D*  
rage that lasts a thou - sand years will soon be,

8va

Gtr. 1

Gtr. 1 Tab. 13 14 13 11 13 17 16 17 15 17 17 15 14 15

Gtr. 3

Gtr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab. 0 2 4 2 3 3 3 3 2 3 5 5 5 5 5 7 5 5 5 5 7 5

Dr.

Vx. *E11* *E* *D*  
will soon be, will soon be done. This is a kind of

B. Vx. 8va  
done. This is a kind

Gtr. 3

Gtr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab. 0 0 0 0 0 4 2 2 4 2 4 5 5 7 5 5 5 7 5 5 5 7 5 5 5 7 5

Dr.

ma-gic. There can be on ly

8va  
yeah

measures 24-28

one. This rage that lasts a

echo

3:00

A E G

measures 29-33

Vx. thou - sand years will soon be done.

B. Vx. done.

8va

Gtr. 3

Gtr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Dr.

[3:12]

[D]

[A]

It's a kind of ma - gic,

8va

Ma - gic,

Fingerclicks

Perc.

Dr.



Vx. it's a kind of ma - gic, ma - gic,

Vx. ma - gic,

Bs. 5 5 7 5 5 5 7 5 5 5 7 5 0 0 2 0 0 0 2 0

perc.

Dr.

3:28

D

Vx. ma - gic.

Vx. *8va* ma - gic, ma - gic,

tr. 2

tr. 2 ab. 14 14 15 14 15 14 15 14 15 14 15 14 15 14 15 14 15 14 15 14

d. 2 8

d. 3

s. 5 5 7 5 5 5 7 5 5 5 7 5 5 5 7 5

A D *Vocal ad lib.*

Vx. Ha ha ha ha ha! It's ma - gic.

B. Vx. *8va* ma - gic.

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Dr.

A D 3:43

Vx.

Gtr. 1 *8va*

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Perc. Snare

Dr.

Ha ha!

Yeah yeah!

8va

8va

12 9 11 12 9 11 9 10

11 12 9 11 9 10 12 9

7 9 7 8 10 7 9 10

14 10 11 9 12 11 9 12

12 10 9 12 10

12 14

0 0 2 0 0 0 2 0 0 0 2 0 0 0 2 0 5 5 7 5 5 5 7 5

Oh!

Oh!

(8va)

8va

7 9 7 8 10 7 9 10

12 9 11 12 9 11 9 10 9 10

14 12 15 14 12 14 13 11

9 10

9 11 9 10 12 9 10 12

5 7 6 4 7 6 4 7

5 5 7 5 5 5 7 5 0 0 2 0 0 0 2 0 0 0 2 0 0 0 2 0

Vx. *Ha ha!* *Yeah yeah!*

Gtr. 1 *8va*

Gtr. 1 Tab. 12 9-11-12 9-11 9-10 11-12 9-11 9-10-12 9 7 9 7 8-10 7 9-10

Gtr. 2 *8va*

Gtr. 2 Tab. 14-10 11-9 12-11 9-12 12-10 9 12-14

bd. 2

bd. 3

Bs. 0 0 2 0 0 0 2 0 0 0 2 0 5 5 7 5 5 5 7 5

Bs. Tab.

erc.

Dr.

## A

Vx. *Oh!*

Gtr. 1 *(8va)* *8va*

Gtr. 1 Tab. 7 9 7 8-10 7 9-10 12 9-11-12 9-11 9-10 9-10 14-12 15-14 12 14-13-11

Gtr. 2 *9-10*

Gtr. 2 Tab. 9-11 9-10 12 9-10-12 5 7 6 4 7 6 4 7

bd. 2

bd. 3

Bs. 5 5 7 5 5 5 7 5 0 0 2 0 0 0 2 0 0 0 2 0 0 0 2 0

Bs. Tab.

erc.

Dr.

D

A

8va

8va

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

D

A

(8va)

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

It's a kind of ma - gic.

2

2

3

D A

2

2

3

# Under Pressure

Words & Music by  
Queen/David Bowie

(♩ = 114)

[D]

Score for *Under Pressure* (Queen/David Bowie). The score is written for 12 parts: Vocal 1, Vocal 2, Backing Vocals, Guitar 1 (Electric), Guitar 1 Tablature, Guitar 2 (Electric), Guitar 2 Tablature, Guitar 3 (Electric), Guitar 3 Tablature, Keyboard 1, Keyboard 2, Organ, Piano, Bass, Bass Tablature, Percussion, and Drums. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked as (♩ = 114). The score begins with a [D] chord. The guitar parts (1, 2, and 3) feature a prominent D major chord and a rhythmic pattern of eighth notes. The bass part features a similar rhythmic pattern. The piano part features a melodic line with a long note in the final measure. The percussion part features a handclap and fingerclap pattern. The drums part features a complex rhythmic pattern.

Instrument parts shown:

- Vocal 1
- Vocal 2
- Backing Vocals
- Guitar 1 (Electric)
- Guitar 1 Tablature
- Guitar 2 (Electric)
- Guitar 2 Tablature
- Guitar 3 (Electric)
- Guitar 3 Tablature
- Keyboard 1
- Keyboard 2
- Organ
- Piano
- Bass
- Bass Tablature
- Percussion
- Drums

Handclap  
Fingerclap

Handclap

Fingerclap



tr. 3

tr. 3 ab.

d. 2

no.

3s.

3s. ab.

erc.

tr.

D

analogue voice/horn

A/D

G/D

A/D

tr. 3

tr. 3 ab.

d. 2

no.

3s.

3s. ab.

erc.

tr.



Vx. 1  
Boom boom bah bah, boom boom bah bay, b-b-boom bah bay bay.

Vx. 2

Gtr. 2  
Gtr. 2 Tab.

Gtr. 3  
Gtr. 3 Tab.

Pno.

Bs.  
Bs. Tab.

Perc.

Dr.

34

D A/D G/D A/D

Vx. 1 Pres-sure push-ing down on me, press-ing down on you, no man ask for. Un-der

Vx. 2 Pres-sure push-ing down on me, press-ing down on you, no man ask for. Un-der

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

upper part is overdubbed

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

0:38  
D

A/C#

G/B

A

Vx. 1  
pres-sure that burns a build - ing down, \_ splits a fam - 'ly in two, puts peo-ple on streets.

Vx. 2  
pres-sure puts peo-ple on streets.

Gtr. 2  
Tab.  
B

Gtr. 3  
Tab.  
B

Kbd. 2

Pno.

Bs.  
Tab.

Dr.

The musical score is arranged in a standard multi-staff format. The vocal parts (Vx. 1 and Vx. 2) are in the top staves, with lyrics written below them. The guitar parts (Gtr. 2 and Gtr. 3) include both standard notation and tablature. The keyboard part (Kbd. 2) is in the middle. The piano part (Pno.) is in the lower middle. The bass part (Bs.) includes both standard notation and tablature. The drum part (Dr.) is at the bottom. The score is divided into measures by vertical bar lines. The guitar tablature uses numbers 0-10 to represent frets. The piano part features a dense texture of chords. The bass part has a steady eighth-note rhythm. The drum part provides a consistent beat.

Vx. 1 Boom bah bah bay, boom bah bah bay, do day dah, do day dah. That's o - kay!

Vx. 2 That's the

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Pno.

Bs.

Bs. Tab.

Dr.

Chord progression: Gmaj7, A7/G, Gmaj7, A7/G

Vx. 1: 'Let me out!' Pray

Vx. 2: ter-ror of know-ing what this world is a-bout, watch-ing some good friends scream-ing 'Let me out!'

Gtr. 2: *let ring*

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Pno.

Bs.

Bs. Tab.

Dr.

Detailed description: This is a page of a musical score, page 37. It features multiple staves for different instruments and vocals. At the top, a chord progression is indicated: Gmaj7, A7/G, Gmaj7, A7/G. The vocal parts (Vx. 1 and Vx. 2) have lyrics. Vx. 1 sings 'Let me out!' and 'Pray'. Vx. 2 sings 'ter-ror of know-ing what this world is a-bout, watch-ing some good friends scream-ing 'Let me out!'' The guitar parts (Gtr. 2 and Gtr. 3) include standard notation and tablature. Gtr. 2 has a 'let ring' instruction. The keyboard (Kbd. 2), piano (Pno.), bass (Bs.), and drums (Dr.) parts are also shown with their respective musical notations. The bass part includes a detailed tablature with numbers 5 and 6. The drum part shows a complex rhythmic pattern with various note values and rests.







[D]

Vx. 1 Day day dep, ooh, ooh, da da da bop bop. O - kay!\_

Vx. 2

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Handclap

Fingerclick

8vb

Vx. 1

*falsetto*

Chip-pin' a - round, \_\_\_\_\_ kick my brains a-round the floor. These are the days \_\_\_\_\_ it ne-ver rains but it pours.

B. Vx.

Mmm

Gtr. 2

Gtr. 2

Tab.

Gtr. 3

Gtr. 3

Tab.

bd. 2

Pno.

Bs.

Bs.

Tab.

erc.

r.

D

A/C#

G/B

A

Vx. 1

De doh dah doh,

de de doh dah doh,

mm dah doh,

ba la lop.

B. Vx.

Mmm

Gtr. 2

Gtr. 2  
Tab.

Gtr. 3

Gtr. 3  
Tab.

Kbd. 2

Pno.

Bs.

Bs.  
Tab.

Perc.

Dr.



D

A/C#

G/B

A

Vx. 1

De doh dah doh,

de de doh dah doh,

mm dah doh,

ba la lop.

B. Vx.

Mmm

Gtr. 2

Gtr. 2  
Tab.

Gtr. 3

Gtr. 3  
Tab.

Kbd. 2

Pno.

Bs.

Bs.  
Tab.

Perc.

Dr.



D A/C# G/B A

Peo-ple on streets. De dah de dah day. Peo-ple on streets. De dah de dah de dah de dah.

Peo-ple on streets. Peo-ple on streets. It's the

Oh

Gtr. Tab

Gtr. Tab

Kbd.

Pnc

Bs. Tab

Per

Dr.



Vx. 1

Vx. 2  
ter - ror of know - ing what this world is a - bout, ... watch - ing some good friends scream -

B. Vx.

Gtr. 2

Gtr. 2  
Tab.

Gtr. 3

Gtr. 3  
Tab.

Kbd. 2

Pno.

Bs.

Bs.  
Tab.

Perc.

Dr.

Vx. 1 'Let me out!' Pres-sure on peo - ple, peo-ple

Vx. 2 - ing 'Let me out!' Pres-sure on peo - ple, peo-ple

B. Vx. Pray to-mor - row gets me high - er, high - er, higher.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

bd. 2

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

G

A7

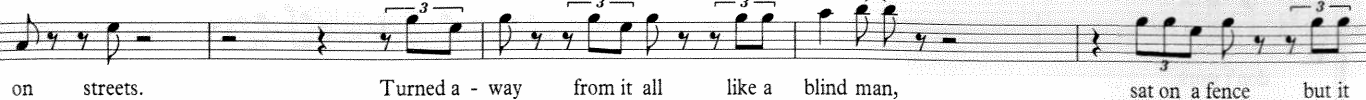
2:05  
G

C

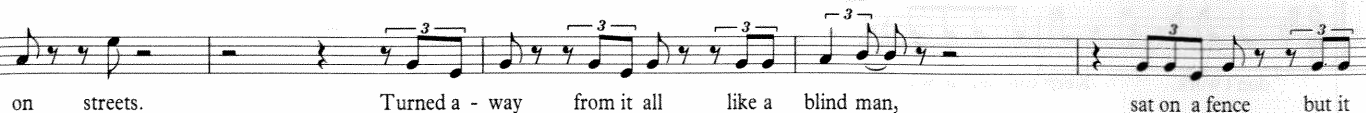
G

45

Vx. 1



Vx. 2



B. Vx.

Gtr. 2

Gtr. 2  
Tab.

Gtr. 3

Gtr. 3  
Tab.

Org.

Pno.

Bs.

Bs.  
Tab.

Perc.

Dr.

Fingerclick

46

Vx. 1

don't work. Why? Why? Why?

Vx. 2

don't work. Keep com-ing up with love, but it's so slashed and torn.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Org.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

G/F

F

G/F

2:29

Am

47

x. 1

x. 2

tr. 1

tr. 1

ab.

tr. 2

tr. 2

ab.

tr. 3

tr. 3

ab.

rg.

no.

Bs.

Bs.

ab.

erc.

tr.

echo

Love love love love.

Vx. 1

Can't we give our-selves one more

Vx. 2

In - sa - ni - ty laughs, un - der pres-sure we're crack-ing.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Kbd. 1

bell tone

Kbd. 2

Pno.

Bs.

Bs. Tab.

Dr.

chance? — Why can't we give love that one more chance? — Why can't we give love, give love,

Vx. 1

Vx. 2

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Pno.

Bs.

Bs. Tab.

Dr.

The musical score is for page 49 and features a vocal melody with lyrics. The key signature has two sharps (F# and C#). The vocal line (Vx. 1) includes a triplet of eighth notes in the second measure. The guitar parts (Gtr. 1 and 2) use a complex chordal texture with many accidentals. The keyboard parts (Kbd. 1 and 2) provide harmonic support. The piano part (Pno.) has a simple accompaniment. The bass line (Bs.) is a walking bass. The drum part (Dr.) features a steady rhythm with snare and bass drum patterns.



give love, give love, give love, give love, give love, give love, give love?

'Cause love's such an

'Cause love's such an

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 2

Pno.

Bs.

Bs. Tab.

Dr.

Vx. 1

Vx. 2  
old fash - ioned word, and love dares you to care for the

B. Vx.  
old fash - ioned word, and love dares you to care for the

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 2

Pno.

Bs.

Bs. Tab.

Dr.

The musical score is arranged in a multi-staff format. The vocal parts (Vx. 1, Vx. 2, and B. Vx.) are at the top, with lyrics underneath. The guitar parts (Gtr. 1, 2, and 3) follow, with Gtr. 1 and 2 including tablature. The keyboard parts (Kbd. 1 and 2) are next, followed by the piano (Pno.) part. The bass (Bs.) part and its tablature are below the piano. The drum part (Dr.) is at the bottom. The score is divided into four measures, each corresponding to a chord: A, D, A/C#, and G/B. The key signature has one sharp (F#).

Vx. 1

Vx. 2

Vx.

peo - ple on the edge of the night, and love dares you to

peo - ple on the edge of the night, and love dares you to

Gtr. 1

Gtr. 1

Tab.

Gtr. 2

Gtr. 2

Tab.

Gtr. 3

Gtr. 3

Tab.

bd. 1

bd. 2

no.

3s.

3s.

ab.

r.

Vx. 1

Vx. 2

change our way of car - ing a - bout our - selves. This is our

3. Vx.

change our way of car - ing a - bout our - selves. This is our

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 2

Pno.

Bs.

Bs. Tab.

Dr.

Vx. 1

Vx. 2

last dance. This is our last dance. This is our -

B. Vx.

last dance. This is our last dance. This is our -

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 2

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Vx. 1 Un-der pres-sure, un-der pres-sure,

Vx. 2 - selves. Un-der pres-sure, un-der pres-sure,

B. Vx. - selves.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 2

Pno.

8vb

Bs.

Bs. Tab.

Perc. Handclap Fingerclack

Dr.



# Radio Ga Ga

57

Words & Music by  
Roger Taylor

(♩ = 110)

N.C.

[F]

Score for *Radio Ga Ga* (4/4 time, 110 bpm).

Instrumentation and parts:

- Voice
- Backing Vocals (Vocoder)
- Backing Vocals
- Guitar 1 (Electric)
- Guitar 1 Tablature
- Guitar 2 (Electric)
- Guitar 2 Tablature
- Keyboard 1
- Keyboard 2
- Keyboard 3
- Keyboard 4
- Piano
- Bass (Fretless)
- Bass Tablature
- Percussion: Maracas, Cymbal, Handclap
- Drums

Key features of the score:

- The score is written in 4/4 time with a tempo of 110 bpm.
- The key signature is one flat (Bb).
- The score includes a key signature change from N.C. (No Chord) to [F] (F major) in the third measure.
- The Percussion part features a complex rhythmic pattern using Maracas, Cymbal, and Handclap.
- The Drums part features a complex rhythmic pattern.
- The Keyboard 4 part includes a section labeled "bass synth." in the third measure.



bd. 4

perc.

Bs.

*sim.*

0:18

Fadd9  
clavinet/harpsichord

Gm7

string pad

Cymbal

1 1 3

bd. 2

bd. 3

bd. 4

Bs.

Bs.  
Tab.

15 8 6 6 8 10 8 8 0 3 3

*8va*

B. Vx. (Vdr.)

Ra - di - o

Choir + 8vb

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

Gm7

Bb

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

60

Gm7

Bb

F

Gm11/F

F

0:56

Fadd9

Vx.

3. Vx.  
(Vdr.)

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno.

Bs.

Bs.  
Tab.

Perc.

Bs.

I'd sit a - lone and

Ra - di - o

Gm7

Bb

Vx. watch your light, my on - ly friend through teen-age nights, and ev - ery - thing I

B. Vx. (Vdr.)

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

This musical score page, numbered 61, contains ten staves. The first staff is for the vocal line (Vx.), with lyrics: "watch your light, my on - ly friend through teen-age nights, and ev - every - thing I". Above the first measure is a "3" with a slur over three eighth notes. Above the second measure is a "Gm7" chord symbol. Above the fourth measure is a "Bb" chord symbol. The second staff is for the Baritone Saxophone (B. Vx. (Vdr.)). The third staff is for Keyboard 1 (Kbd. 1), showing sustained chords. The fourth staff is for Keyboard 2 (Kbd. 2), also showing sustained chords. The fifth staff is for Keyboard 3 (Kbd. 3), showing sustained chords in both treble and bass clefs. The sixth staff is for Keyboard 4 (Kbd. 4), featuring a complex, fast-moving bass line. The seventh staff is for Piano (Pno.), showing sustained chords. The eighth staff is for Baritone Saxophone (Bs.), featuring a melodic line. The ninth staff is for Baritone Saxophone Tablature (Bs. Tab.), showing fingering numbers (1, 3, 3, 3, 5, 5, 7, 5, 5, 5, 5, 5, 1, 3) under a melodic line. The tenth staff is for Percussion (Perc.), showing a rhythmic pattern of eighth notes. The eleventh staff is for Baritone Saxophone (Bs.), showing a rhythmic pattern of eighth notes.

Vx. had to know I heard it on my ra - di - o. You

B. Vx. (Vdr.) Ra - di - o

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

This musical score page, numbered 62, contains ten staves. The top staff is for the vocal line (Vx.), with lyrics 'had to know I heard it on my ra - di - o. You'. Above this staff are five chord symbols: Gm7, Bb, F, Gm11/F, and F. The second staff is for the backing vocal (B. Vx. (Vdr.)), with the lyrics 'Ra - di - o'. The next three staves (Kbd. 1, 2, 3) are for keyboard instruments, showing various chordal and melodic accompaniments. The fourth staff (Kbd. 4) is for a keyboard instrument, featuring a complex, fast-moving bass line. The fifth staff (Pno.) is for piano, showing a simple harmonic accompaniment. The sixth staff (Bs.) is for bass, featuring a melodic line. The seventh staff (Bs. Tab.) is for bass guitar, showing a complex fretboard pattern with fingerings. The eighth staff (Perc.) is for percussion, showing a rhythmic pattern. The ninth staff (Bs.) is for bass, showing a rhythmic pattern.

Fadd9

Gm7

Vx.

gave them all\_\_\_\_ those old time stars, through wars of worlds in - va - ded by Mars. You  
watch the shows, we watch the stars, on vi - de - os for hours and hours. We

B. Vx.  
(Vdr.)

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno.

Bs.

Bs.  
Tab.

Perc.

Bs.

Vx. made 'em laugh, you made 'em cry, you made us feel like we could fly. hard - ly need to use our ears, how mus - ic chan - ges through the years.

3. Vx. (Vdr.)

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno.

Bs.

Bs. Tab.

Perc.

Bs.





Vx. *and boys\_ who just don't know, or just don't care, and just com - plain when*  
*you we de - pend. So stick a - round 'cos we might miss you, and when we grow tired of*

B. Vx.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4 *8va*

Pno. *(8va)*

Bs.

Bs. Tab.

Perc.

Bs.

This musical score page, numbered 66, contains ten staves. The top staff is for the vocal line (Vx.), with lyrics written below it. The lyrics are: "and boys\_ who just don't know, or just don't care, and just com - plain when" on the first line, and "you we de - pend. So stick a - round 'cos we might miss you, and when we grow tired of" on the second line. The vocal line includes various musical notations such as triplets, slurs, and accidentals (Bb, G7/B). The second staff (B. Vx.) is empty. The third staff (Kbd. 1) has a single note in the final measure. The fourth staff (Kbd. 2) has chords in the second and fourth measures. The fifth staff (Kbd. 3) has sustained chords in the second and fourth measures. The sixth staff (Kbd. 4) features a fast, repetitive eighth-note pattern, with an "8va" marking above the final measure. The seventh staff (Pno.) has sustained chords in the second and fourth measures, with an "(8va)" marking above the first measure. The eighth staff (Bs.) has a melodic line with slurs. The ninth staff (Bs. Tab.) contains tablature notation with numbers 1, 3, 10, 1, 8, 1, 3, 3, 2, 2, 2. The tenth staff (Perc.) shows a rhythmic pattern with 'x' marks. The eleventh staff (Bs.) has a fast, repetitive eighth-note pattern.

Vx. *3* *b* *3* *F/C* *C7sus4* *C7*

you're not there. You had your time, you had the power, you've yet to have your  
all this vis - ual. You had your time, you had the power, you've yet to have your

B. Vx.

You had your time, you had the power, you've yet to have your

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

(8va)

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

Detailed description: This is a page of a musical score, page 67. It features multiple staves for different instruments and voices. The vocal parts (Vx. and B. Vx.) have lyrics. The keyboard parts (Kbd. 1-4) and piano (Pno.) parts use various musical notations including chords, triplets, and fingerings. The bass (Bs.) part includes a tab staff. The percussion (Perc.) part uses a drum notation system. The score is written in a key with one flat (Bb) and a 4/4 time signature. The lyrics are: "you're not there. You had your time, you had the power, you've yet to have your all this vis - ual. You had your time, you had the power, you've yet to have your". The musical notation includes various symbols such as treble and bass clefs, notes, rests, chords, and dynamic markings.

68 C9 C7 B $\flat$  F Gm7/F F *to Coda* F7/E $\flat$

Vx. (dr.)  
fi - nest hour. Ra - di - o. All we hear is  
fi - nest hour. Ra - di - o. Ra - di - o

Vx.  
fi - nest hour. All we hear is

tr. 2  
tr. 2 ab.

bd. 1  
bd. 2

bd. 3

bd. 4

no.

Bs.  
Bs. ab.

erc.  
Bs.

Handclap

Chord progression: B $\flat$  F B $\flat$  F B $\flat$  F F7/E $\flat$

Vx. Ra - di - o ga ga, Ra - di - o goo goo, Ra - di - o ga ga. All we hear \_ is

B. Vx. Ra - di - o ga ga, Ra - di - o goo goo, Ra - di - o ga ga. All we hear \_ is

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Kbd. 3

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

Vx. Ra - di - o ga ga, Ra - di - o blah\_ blah. Ra - di - o what's new?\_

B. Vx. Ra - di - o ga ga, Ra - di - o blah\_ blah.

Gr. 2

Gr. 2 Tab.

Kbd. 2

Kbd. 3

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

Dm F/C C Csus4add9 C F

Vx. Ra - di - o, some - one still loves you!

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Kbd. 3

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

[F]

Vx. *D. al Coda* We

Kbd. 4

Bs.

Bs. Tab.

Bs.

72

All we hear\_\_ is Ra - di - o ga ga, Ra - di - o goo goo,

All we hear\_\_ is Ra - di - o ga ga, Ra - di - o goo goo,



Ra - di - o ga ga. All we hear\_\_ is Ra - di - o ga ga, Ra - di - o goo goo,

Ra - di - o ga ga. All we hear\_\_ is Ra - di - o ga ga, Ra - di - o goo goo,



Vx. Ra - di - o ga ga. All we hear is Ra - di - o ga ga, Ra - di - o blah - blah.

B. Vx. Ra - di - o ga ga. All we hear is Ra - di - o ga ga, Ra - di - o blah - blah.

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Kbd. 3

Pno.

Bs.

Bs. Tab.

Perc.

Bs.



E<sup>b</sup>

B<sup>b</sup>

C

Dm7

C

Csus4add9

C

x. Ra - di - o what's new? Some - one still loves

Vx.

2.

2.

2.

3.

10.

5.

5.

rc.

Vx. **F**  
you.

Kbd. 2

Kbd. 3

Kbd. 4 heavily filtered

Pno.

Bs.

Bs. Tab. 3

Perc.

Bs.

Kbd. 4

Perc.

Bs.

Kbd. 4

Perc.

Bs.

Sheet music for a song, featuring a vocal line and multiple instrumental parts. The key signature is one flat (B-flat).

**Vocal Line (Staff 1):** The lyrics "Ra - di - o ga ga," are written below the staff. The melody consists of a series of eighth notes: G4, A4, Bb4, A4, G4, followed by a quarter rest.

**Instrumental Parts:**

- Staff 2 (1):** Features a sustained chord (Fadd9) in the right hand and a sustained bass note (G2) in the left hand, both marked with a fermata.
- Staff 3 (2):** Features a sustained chord (Fadd9) in the right hand and a sustained bass note (G2) in the left hand, both marked with a fermata.
- Staff 4 (3):** Features a sustained chord (Fadd9) in the right hand and a sustained bass note (G2) in the left hand, both marked with a fermata.
- Staff 5 (4):** Features a continuous eighth-note bass line in the left hand, starting on G2 and moving up stepwise.
- Staff 6 (no.):** Features a sustained chord (Fadd9) in the right hand and a sustained bass note (G2) in the left hand, both marked with a fermata.
- Staff 7 (s.):** Features a melody in the left hand consisting of eighth notes: G2, A2, Bb2, A2, G2, followed by a quarter rest.
- Staff 8 (sb.):** Features a bass line in the left hand consisting of eighth notes: G2, A2, Bb2, A2, G2, followed by a quarter rest.
- Staff 9 (rc.):** Features a melody in the right hand consisting of eighth notes: G4, A4, Bb4, A4, G4, followed by a quarter rest.
- Staff 10 (s.):** Features a bass line in the left hand consisting of eighth notes: G2, A2, Bb2, A2, G2, followed by a quarter rest.

Vx. Ra - di - o ga ga, Ra - di - o ga ga.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4 *8va* *8va*

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

This musical score page, numbered 77, contains parts for various instruments and vocals. The vocal part (Vx.) has two staves with the lyrics "Ra - di - o ga ga," and "Ra - di - o ga ga." The keyboard parts (Kbd. 1, 2, 3, 4) and piano (Pno.) parts are arranged in a grand staff format. Kbd. 4 includes octave markings (*8va*). The bassoon (Bs.) and tuba (Bs. Tab.) parts are written in bass clef. The percussion (Perc.) part uses a standard drum notation. The bass (Bs.) part is written in bass clef. The score is in B-flat major and 4/4 time, with a key signature of two flats.

$\oplus$  *echo* F

Gr. 1

Gr. 1 Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

Detailed description: This page of a musical score contains ten staves. The first two staves are for Guitar 1 (Gr. 1), with the top staff in standard notation and the bottom staff in tablature. The guitar part features a melodic line with a 'grace note' (marked with a circled plus) and an 'echo' effect indicated by a dashed line and a fermata. The next three staves are for Keyboard 1 (Kbd. 1), Keyboard 2 (Kbd. 2), and Keyboard 3 (Kbd. 3), each with a grand staff. Keyboard 1 and 2 play chords, while Keyboard 3 plays sustained chords. Keyboard 4 (Kbd. 4) plays a continuous eighth-note pattern. The Piano (Pno.) part consists of two grand staves, with the right hand playing chords and the left hand playing sustained chords. The Bass (Bs.) part includes a standard notation staff and a tablature staff, both playing a melodic line. The Percussion (Perc.) part is a single staff with a drum kit notation, featuring a steady eighth-note pattern. The final staff is another Bass (Bs.) part, playing a melodic line.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a full band, including guitar, keyboards, piano, bass, and drums. The score is written in G major (one sharp) and 4/4 time. The guitar part (Gtr. 1) features a melodic line with a capo on the 13th fret and a Bb note. The keyboard part (Kbd. 1) provides a harmonic accompaniment. The piano part (Pno.) features a melodic line with an 8va (octave up) marking. The bass part (Bs.) features a melodic line with an 8va (octave up) marking. The drum part (Perc.) features a steady beat. The score is divided into four systems, each containing staves for the guitar, keyboards, piano, bass, and drums. The first system includes a guitar solo. The second system includes a keyboard solo. The third system includes a piano solo. The fourth system includes a bass solo. The score is written in a standard musical notation style, with a key signature of one sharp and a time signature of 4/4. The score is divided into four systems, each containing staves for the guitar, keyboards, piano, bass, and drums. The first system includes a guitar solo. The second system includes a keyboard solo. The third system includes a piano solo. The fourth system includes a bass solo.

Vx. You had your time, you had the power, you've

B. Vx. (Vdr.)

B. Vx. You had your time, you had the power, you've

Gtr. 1

Gtr. 1 Tab. 18 17 15 15 13 13 13

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno. (8va)

Bs.

Bs. Tab. 14 15 17 14 15 14 17 3 3 3 3 3 3

Perc.

Bs.

Chord progression: C7sus4, C7, C9, C7, B $\flat$ , F, Gm7/F, F

Vx. yet to have\_ your fi - nest hour. Ra - di - o.

B. Vx. (Vdr.) Ra - di - o Ra - di - o

B. Vx. yet to have\_ your fi - nest hour.

Gtr. 1

Gtr. 1 Tab. 6

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno. 8va

Bs.

Bs. Tab. 3 5 3 3 5 1.

Perc.

Bs.



Gr. 1

Gr. 1 Tab.

Kbd. 2

Kbd. 3

Kbd. 4

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

This musical score page, numbered 82, contains parts for several instruments. The guitar (Gr. 1) part is written in treble and bass staves, featuring a melodic line with a key signature change from F major to Fm6/Ab and a complex fretboard sequence (13, 6, 6, 13, 6) indicated in the tablature. The keyboard (Kbd. 2, 3, 4) and piano (Pno.) parts provide harmonic support with sustained chords and arpeggiated patterns. The bass (Bs.) part includes a melodic line and a detailed fretboard sequence (3, 3, 3, 0, 3, 1, 1, 1, 1, 4, 4, 6, 3, 5, 3, 4, 4, 5, 3, 6, 3, 5, 3, 4). The percussion (Perc.) part features a steady rhythmic pattern of eighth notes.

8va G7/B

Gtr. 1

Gtr. 1 Tab.

Kbd. 2

Kbd. 3

Kbd. 4

(8va)

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

Detailed description: This page of a musical score (page 83) contains parts for several instruments. At the top, a guitar part (Gtr. 1) is shown in treble clef with a key signature of one flat (Bb) and a capo on the first fret. It features a long, sustained note in the first measure, followed by a series of eighth notes in the subsequent measures. A guitar tablature (Gtr. 1 Tab.) is provided below the staff, showing fret numbers (15, 12, 13, 15, 8) corresponding to the notes. The keyboard section includes three staves: Kbd. 2 (treble clef, sustained chords), Kbd. 3 (treble and bass clefs, sustained chords), and Kbd. 4 (bass clef, eighth-note patterns). A piano part (Pno.) is shown in treble and bass clefs with sustained chords. A bass part (Bs.) is in bass clef with eighth-note patterns. A bass tablature (Bs. Tab.) is provided below the staff, showing fret numbers (1, 1, 1, 1, 1, 2, 2, 2, 2, 2, 4, 5, 5, 5, 2, 2, 3). A percussion part (Perc.) is shown with a series of 'x' marks indicating hits. A second bass part (Bs.) is at the bottom, featuring eighth-note patterns.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: guitar, keyboard, piano, bass, and percussion. The score is written in G major (one sharp) and 4/4 time. The guitar part (Gtr. 1) features a melodic line in the treble clef and a fretboard diagram in the bass clef. The keyboard part (Kbd. 2) is in the treble clef, and Kbd. 3 is in the bass clef. The piano part (Pno.) is in the treble clef, and the bass part (Bs.) is in the bass clef. The percussion part (Perc.) is in the treble clef. The score includes various musical notations such as notes, rests, chords, and fingerings. The guitar part includes a fretboard diagram for the first four frets. The keyboard part includes a range of notes from C4 to C6. The piano part includes a range of notes from C4 to C6. The bass part includes a range of notes from C2 to C4. The percussion part includes a range of notes from C4 to C6.

C9 C7 B $\flat$  F Gm7/F F

Vx. Vdr. Ra - di - o Ra - di - o

Gtr. 1 (8va)

Gtr. 1 Tab. 20 20 13 13

Kbd. 2

Kbd. 3

Kbd. 4

Pno. (8va)

Bs.

Bs. Tab. 5 5 5 5 5 5 3 2 1 1

Perc.

Bs.

Detailed description: This is a page of a musical score, page 85. It features a vocal line at the top with lyrics 'Ra - di - o Ra - di - o' and chords C9, C7, Bb, F, Gm7/F, and F. Below the vocal line are several instrumental parts: Gtr. 1 (8va) with a melodic line, Gtr. 1 Tab. with fret numbers 20, 20, 13, 13, Kbd. 2 with chords, Kbd. 3 with a sustained chord, Kbd. 4 with a rhythmic pattern, Pno. (8va) with a melodic line, Bs. with a melodic line, Bs. Tab. with fret numbers 5, 5, 5, 5, 5, 5, 3, 2, 1, 1, Perc. with a rhythmic pattern, and another Bs. part at the bottom with a rhythmic pattern.

# I Want It All

Words & Music by  
Queen

(♩ = 92)

Bm A Bm

G D G

A G A

Score for "I Want It All" by Queen, 4/4 time, key of D major (F#).

**Chords:** Bm A Bm G D G A G A

**Instrumentation:**

- Voice
- Backing Vocals
- Electric Guitar 1
- Electric Guitar 1 Tablature
- Electric Guitar 2
- Electric Guitar 2 Tablature
- Electric Guitar 3
- Electric Guitar 3 Tablature
- Acoustic Guitar
- Acoustic Guitar Tablature
- Keyboard 1
- Keyboard 2
- Keyboard 3
- Bass
- Bass Tablature
- Shaker
- Percussion
- Drums

The score is written for a full band arrangement. The guitar parts (Electric 1, 2, 3 and Acoustic) feature complex rhythmic patterns and fingerings, often using triplets and sixteenth notes. The bass line is a driving, melodic sequence. The percussion includes a steady shaker and a drum pattern. The vocal parts are indicated by rests, suggesting the lyrics are to be sung over the instrumental.

Chord progression: Bm, A, Bm, G, A

Electric Guitar 2 (Elec. Gtr. 2) and Electric Guitar 3 (Elec. Gtr. 3) play a rhythmic pattern of eighth notes and chords. The Electric Guitar 2 Tab (Elec. Gtr. 2 Tab.) and Electric Guitar 3 Tab (Elec. Gtr. 3 Tab.) show the fretting for these parts.

Acoustic Guitar (Ac. Gtr.) plays a melodic line with eighth notes and chords. The Acoustic Guitar Tab (Ac. Gtr. Tab.) shows the fretting for this part.

Keyboard 2 (Kbd. 2) plays a white noise f.x. (white noise f.x.).

Bass (Bs.) and Drums (Dr.) provide the low-end accompaniment. The Bass Tab (Bs. Tab.) shows the fretting for the bass line.

Chord progression: Bm, G, A, Bm, A, Bm

Electric Guitar 1 (Elec. Gtr. 1) plays a melodic line with eighth notes and chords. The Electric Guitar 1 Tab (Elec. Gtr. 1 Tab.) shows the fretting for this part.

Electric Guitar 2 (Elec. Gtr. 2) and Electric Guitar 3 (Elec. Gtr. 3) play a rhythmic pattern of eighth notes and chords. The Electric Guitar 2 Tab (Elec. Gtr. 2 Tab.) and Electric Guitar 3 Tab (Elec. Gtr. 3 Tab.) show the fretting for these parts.

Acoustic Guitar (Ac. Gtr.) plays a melodic line with eighth notes and chords. The Acoustic Guitar Tab (Ac. Gtr. Tab.) shows the fretting for this part.

Keyboard 2 (Kbd. 2) plays a white noise f.x. (white noise f.x.).

Bass (Bs.) and Drums (Dr.) provide the low-end accompaniment. The Bass Tab (Bs. Tab.) shows the fretting for the bass line.

Drums (Dr.) play a rhythmic pattern of eighth notes and chords. The Drums Tab (Dr. Tab.) shows the fretting for this part.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx.

Bm A 0:31 Bm G D/F# G

Ad-ven-ture seek-er on an emp-ty street, just an al-ley

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Bs.

Bs. Tab.

Dr.

A G A Bm A Bm

Vx. creep-er, light on his feet. A young fight - er scream-ing with no time for

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Bs.

Bs. Tab.

Dr.

G D/F# G A G A Bm A

Vx. doubt, with the pain and an - ger can't see a way out. It ain't much I'm

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Bs.

Bs. Tab.

Dr.



Vx. ask - ing, I heard him say, got-ta find me a fu - ture, move out of my

B. Vx. move out of my

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

1:02

G Bm A Bm G D/F# G

Vx. way. I want it all, I want it all, I want it

B. Vx. way.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Kbd. 3 synth. brass

Bs.

Bs. Tab.

Perc. Shaker

Dr.

The musical score is arranged in a multi-staff format. The vocal parts (Vx. and B. Vx.) are at the top, with lyrics 'way. I want it all, I want it all, I want it'. The instrumental parts include two electric guitar tracks (Elec. Gtr. 2 and 3) with corresponding tablature, an acoustic guitar (Ac. Gtr.), a keyboard (Kbd. 3) playing a synth brass part, a bass (Bs.) with tablature, a shaker (Perc.), and drums (Dr.). The score is divided into measures by vertical bar lines. Chord symbols (G, Bm, A, Bm, G, D/F#, G) are placed above the vocal staves. A time signature of 1:02 is indicated at the top. The page number 91 is in the top right corner.

Vz. all, and I want it now. I want it all, I want it

B. Vz. I want it all, I want it

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

G D/F# G A G A Bm A

Vx. all, I want it all, and I want it now. Lis-ten all you peo -

B. Vx. all, I want it all, and I want it now.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

Bm G A Bm A

Vx. - ple, come ga-ther round. I got-ta get me a game plan, got-ta shake you to the ground. Just

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Guitar 2 doubles

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

give me, oh, what I know is mine, peo-ple do you hear me? Just\_ give me the sign.\_ It ain't much I'm

It ain't much I'm

8va

17-19 17-19 19 7

ask - ing, if you want the truth, here's to the fu - ture for the dreams of youth. Hey!\_\_\_\_\_

ask - ing, I want it\_

1:44

D G A G A G

Vx. Give it all. I want it all. Hey! And I want it

B. Vx. all, I want it all, I want it all. And I want it

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

Chord progression: Bm A Bm A Bm G D/F# G

Vx. now. Yes! I want it all. Yeah!

Vx. now. I want it all, I want it all, I want it

lec. tr. 1

lec. tr. 1 ab.

lec. tr. 2

lec. tr. 2 ab.

lec. tr. 3

lec. tr. 3 ab.

d. 3

3s.

3s. ab.

erc.

r.

A G A B

Vx. And I want it now.

B. Vx. all. And I want it

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Kbd. 2 sequenced tines

Kbd. 3 soft brass pad

Bs.

Bs. Tab.

Perc.

Dr.



x. E/B F#B B

lec. tr. 2

bd. 1 sequenced nylon guitar 8vb

bd. 2 slow fade

bd. 3

Bs. 2

Perc.

Dr.

Chord progressions: E/B, F#/B, B

Vx. so much to do in one life - time. Not a man for com - pro - mise... and

B. Vx. Peo - ple do you hear me?

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Kbd. 1 8vb

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

The musical score is arranged in a multi-staff format. The vocal parts (Vx. and B. Vx.) are at the top, with lyrics written below the notes. The guitar parts (Elec. Gtr. 2 and Tab.) follow, with the Tab. staff showing fret numbers. The keyboard parts (Kbd. 1, 2, and 3) are in the middle, with Kbd. 1 and 2 featuring complex, fast-moving lines and Kbd. 3 providing harmonic support. The bass part (Bs.) and its Tab. staff are below the keyboards, showing a simple line with a double-fret mark. The percussion (Perc.) and drums (Dr.) are at the bottom, with the Dr. staff showing a rhythmic pattern.

Vx. *wheres and whys and liv-ing lies. \_* Yes, I'm liv-ing it all, \_

Vx. *So I'm liv-ing it all \_* and I'm

Elec. str. 2

Elec. str. 2

Tab. *13-14 13-14 14-15 14-15 16-17 16-17*

bd. 1 *strings double*

bd. 2

bd. 3

Bs.

Bs. Tab. *2 2*

Perc.

Dr.

The musical score is for page 100 of a manuscript. It features a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal parts (Vx.) have lyrics: "wheres and whys and liv-ing lies. \_" and "Yes, I'm liv-ing it all, \_". The electric guitar (Elec. str. 2) and bass (Bs. Tab.) parts include fret numbers: 13-14, 13-14, 14-15, 14-15, 16-17, and 16-17. The double bass (bd. 1, 2, 3) and bass (Bs.) parts are also present. The percussion (Perc.) and drums (Dr.) parts are at the bottom. The score is divided into measures by vertical bar lines.

Vx. and I'm giv-ing it all. Oh

B. Vx. giv-ing it all.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

17 19 18 17 18 19

2 2

Bm A Bm G D/F# G

yeah, yeah, yeah! Ha ha ha ha! Yeah, yeah, yeah,

Lead guitar and bass lines with fret numbers (9, 10, 11, 7, 12) and a 7/8 time signature.

Chordal accompaniment for guitar and bass, featuring triads and dyads.

Lead guitar and bass lines with fret numbers (4, 5, 6, 2, 0, 3) and a 7/8 time signature.

synth. brass

Bass line with fret numbers (7, 5, 7, 7, 5, 3, 2, 2, 3, 3, 3, 3, 5).

Drum line with diamond-shaped notes.

A G A

Bm

A

Bm A Bm

Vx.

yeah, yeah!

I want it all.

Elec.  
Gtr. 1Elec.  
Gtr. 1  
Tab.Elec.  
Gtr. 2Elec.  
Gtr. 2  
Tab.Elec.  
Gtr. 3Elec.  
Gtr. 3  
Tab.

Kbd. 3

Bs.

Bs.  
Tab.

Dr.

104

G D/F# G A G A

8va

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Bd. 3

Bs.

Bs. Tab.

Dr.

2:53

[B]

G D/F# G

[B]

[B] (8va)

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

8va

*sim.*

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

3:06

**Faster** (♩ = 140)

B5

(8va)

G5

A5

Guitar 2 doubles

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.



Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

8va

14-17 14-16 16-14 15-15 2 6 5 3 4 2 3-2 4 2 3-2 4 2 3-2 4 2 3-2 4 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Dr.

A

E

3:20

B5

8va

10-12-12

6 7 7 6 3 5 3 2 3 2 0 2 4 2 4 2 4 2 0 2 0 2 0 2 2 2 2

6 9 7 9 5 9 7 9 7 5 4 7 0 2 3 5 7 7 7 7 7 7 7 7

3 3

G (8va) A E

Elec. Gr. 1

Elec. Gr. 1 Tab.

Elec. Gr. 3

Elec. Gr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Dr.

3:28 B5 G A

(8va)

Elec. Gr. 1

Elec. Gr. 1 Tab.

Elec. Gr. 3

Elec. Gr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Dr.

108

G

D/F#

G

D/F#

A7/G

D

G

A

Vx.

(8va)

It ain't much I'm ask - ing if you want the truth.

Elec.  
Gtr. 1Elec.  
Gtr. 1  
Tab.

8va

Elec.  
Gtr. 2Elec.  
Gtr. 2  
Tab.Elec.  
Gtr. 3Elec.  
Gtr. 3  
Tab.

Kbd. 3

Bs.

Bs.  
Tab.

Dr.

Vx.

G

A

G  
echo

Here's to the fu - ture, hear the cry of youth.

Vx.

I want it

Elec.  
Gtr. 2Elec.  
Gtr. 2  
Tab.Elec.  
Gtr. 3Elec.  
Gtr. 3  
Tab.

Bs.

Bs.  
Tab.

Dr.

B. Vx. all, I want it all, I want it all, and I want it

Perc.

Dr.

G A

Vx. Yeah!

B. Vx. now. I want it all, I want it all, I want it

Elec. Gr. 2

Elec. Gr. 2 Tab.

Elec. Gr. 3

Elec. Gr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

Bm A Bm A Bm G D/F# G

Vx. Oh!

Vx. all, and I want it now.

Elec. Gtr. 1 8va 19 21 21 19 22 19 22 22 19 21 21 9 9-11 7 10 7 10 12 12

Elec. Gtr. 2

Elec. Gtr. 3

Kbd. 3

Bs.

Bs. Tab. 5 3 3 5 5 5 5 5 4 7 7 7 5 5 14 7 7 5 5 7 7 7 7 5

Perc.

Dr.

Vx.

B. Vx.

And I want it now.

8va

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Kbd. 3

strings doubled

Bs.

Bs. Tab.

Perc.

Dr.

Detailed description of the musical score: The score is for page 111 of a musical manuscript. It features a vocal line (Vx.) and a backing vocal line (B. Vx.) with the lyrics 'And I want it now.' The instrumental parts include three electric guitar tracks (Elec. Gtr. 1, 2, 3) with detailed fretboard diagrams (tabs) and standard notation. A keyboard part (Kbd. 3) is also present, with a 'strings doubled' instruction. The bass line (Bs.) and drum part (Dr.) are at the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The guitar parts are heavily distorted, with many bends and fast runs. The keyboard part has a melodic line with some sustained notes. The bass line is a simple, steady eighth-note pattern. The drums provide a consistent backbeat.

x. I want it, I want it.

Vx.

ec. r. 1 (8va)

ec. r. 1 19 17-19 17 14

d. 3

s. freely

s. b. 3 15 3

r.

x. Gmaj13 Ooh ha!

Vx.

ec. r. 1 (8va)

ec. r. 1 17 18 17 15 17 15 14 15 14 15 14 12 14 12 10 12 10 11 10 11 10 9 7 8 9 9 9 7 7 7 2

d. 2

d. 3

s. gliss sim.

s. b. 3 15 3 3 15 3 3 15 3 3 15

choral voice

# I Want To Break Free

113

Words & Music by  
John Deacon(♩ = 108)  
E

Score for *I Want To Break Free* (Key of E major, 4/4 time, 108 bpm).

Instrumentation and parts shown:

- Voice
- Backing Vocals
- Guitar 1 (Electric)
- Guitar 2 (Electric)
- Guitar 3 (Electric)
- Guitar 4 (Electric)
- Guitar 5 (Electric)
- Guitar 5 Tablature
- Guitar 6 (Electric)
- Guitar 6 Tablature
- Guitar 7 (Electric)
- Guitar 7 Tablature
- Keyboard 1
- Keyboard 2
- Keyboard 3
- Bass
- Bass Tablature
- Percussion
  - Cabasa
  - Cowbell
- Drums

The score displays musical notation for the first system, including staves for voice, backing vocals, and various instruments. The guitar parts (Guitars 5, 6, and 7) include both standard musical notation and corresponding tablature. The percussion section includes parts for Cabasa and Cowbell. The bass part is shown in both standard notation and tablature.



I want to break free, \_ I want to break free. \_\_\_\_

The musical score is written for a vocal line and guitar accompaniment. The key signature is G major (one sharp). The time signature is 4/4. The vocal melody is in the treble clef, and the guitar accompaniment is in the bass clef. The guitar part features a complex, syncopated rhythm with many beamed sixteenth notes. The lyrics are "I want to break free,\_" and "I want to break free. \_\_\_\_".

Vx. I want to break free from your lies, you're so self - sa - tis - fied, I don't  
 B. Vx.  
 Gtr. 5  
 Gtr. 5 Tab.  
 Gtr. 6  
 Gtr. 6 Tab.  
 Gtr. 7  
 Gtr. 7 Tab.  
 Bs.  
 Bs. Tab.  
 Perc.  
 Dr.

116

A

Vx. need you... I've got to break free, God

Vx. God

tr. 5

tr. 5 ab.

tr. 6

tr. 6 ab.

tr. 7

tr. 7 ab.

3s.

3s. ab.

perc.

tr.

**Vx.** knows, — God knows I want to break — free. I've fall - en — in

**B. Vx.** knows, — in

**Gr. 5**

**Gr. 5 Tab.**

**Gr. 6**

**Gr. 6 Tab.**

**Gr. 7**

**Gr. 7 Tab.**

**Bs.**

**Bs. Tab.**

**Perc.** Low Tom

**Dr.**

The musical score is written for a band. The vocal parts (Vx. and B. Vx.) are in treble clef with a key signature of three sharps (F#, C#, G#). The guitar parts (Gr. 5, 6, 7) are in treble clef with the same key signature. The bass part (Bs.) is in bass clef with the same key signature. The percussion (Perc.) and drums (Dr.) parts are in common time. The lyrics are: "knows, — God knows I want to break — free. I've fall - en — in". The guitar parts feature a mix of eighth and sixteenth notes, with some parts marked with 'x' indicating specific fret positions. The bass part features a mix of eighth and sixteenth notes. The percussion part features a mix of eighth and sixteenth notes. The drums part features a mix of eighth and sixteenth notes.

Vx. love, I've fall - en in love for the first time and this time I know it's for

B. Vx. love,

Gtr. 5

Gtr. 5 Tab.

Gtr. 6

Gtr. 6 Tab.

Gtr. 7

Gtr. 7 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

The musical score is for a song, likely a rock or pop track, given the instrumentation and style. The vocal melody is in a major key (three sharps) and features a triplet pattern. The guitar parts are electric guitar with a distorted sound, featuring a repeating eighth-note pattern. The bass line is a simple eighth-note pattern. The percussion consists of a snare drum pattern. The drums play a steady eighth-note pattern.

A E

Vx. real. I've fall-en in love. Yeah! God

B. Vx. real. God

Gtr. 5

Gtr. 5 Tab.

Gtr. 6

Gtr. 6 Tab.

Gtr. 7

Gtr. 7 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

120

Vx. knows, God knows I've fall - en in love. It's

B. Vx. knows,

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Gtr. 6

Gtr. 6 Tab.

Gtr. 7

Gtr. 7 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

E7

8va

two guitars

B

A

B

A

Vx.

strange but it's true, \_\_\_\_\_ hey, I can't get o-ver the way you love me like you do, but I

(8va)

Gtr. 1

two guitars

Gtr. 1  
Tab.

17-19

Gtr. 2

two guitars

Gtr. 2  
Tab.

14-16

Gtr. 3

Gtr. 3  
Tab.5-7  
9

double tracked

Gtr. 4

Gtr. 4  
Tab.

7

Guitars 5 and 6 double

Gtr. 7

Gtr. 7  
Tab.

Bs.

Bs.  
Tab.

Perc.

Tambourine

Dr.



C#m7 F#7sus4 F#7 A B C#m

have to be sure when I walk out that door. Oh how I want to be free ba-by,

tr. 3

tr. 4

tr. 7

bd. 2

Bs.

erc.

Dr.

Vx. A B C#m A B

oh how I want to be free, oh how I want to break

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 7

Gtr. 7 Tab.

Kbd. 2

Bs.

Bs. Tab.

Perc.

Dr.

Vx.  free.

Gr. 1  Synth. solo adapted for guitar

Gr. 1 Tab. 

Gr. 3 

Gr. 3 Tab. 

Gr. 4 

Gr. 4 Tab. 

Gr. 6  Guitar 5 doubles

Gr. 6 Tab. 

Gr. 7 

Gr. 7 Tab. 

bd. 1  Solo fat analogue synth. pitch wheel (= p.w.)

bd. 2 

Bs. 

Bs. Tab. 

erc.  Crash Cymbal

Dr. 

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a guitar quartet, keyboard, bass, and drums. The score is written in G major (one sharp) and 4/4 time. The guitar parts (Gtr. 1, 4, 6, 7) feature complex fingerings and harmonies, with Gtr. 1 and 7 playing the main melody. The keyboard (Kbd. 1) provides a steady accompaniment with a repeating eighth-note pattern. The bass (Bs.) and drums (Dr.) provide a solid rhythmic foundation. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and specific performance instructions like "p.w." (piano) and "8vb" (8va).

126

Tr. 1

Tr. 4

Gtr. 6

Gtr. 7

Kbd. 1

Bs.

Perc.

Dr.

B A E

Gtr. 1

Gtr. 1 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 6

Gtr. 6 Tab.

Gtr. 7

Gtr. 7 Tab.

Kbd. 1

Bs.

Bs. Tab.

Perc.

Dr.

p.w. 3 3 3 vib. p.w. 6

This musical score page, numbered 127, contains staves for various instruments. The guitar parts (Gtr. 1, 4, 6, 7) are in E major, with Gtr. 1 and 6 featuring complex fretwork and triplets. The keyboard (Kbd. 1) and bass (Bs.) parts also feature triplets and vibrato markings. The percussion (Perc.) and drums (Dr.) parts provide a rhythmic foundation with various note values and rests. The score is divided into three sections labeled B, A, and E, with a key signature of one sharp (F#).

Vx. But life still goes on, I can't get used to

Str. 1

Str. 1 Tab.

Str. 6

Str. 6 Tab.

Str. 7

Str. 7 Tab.

bd. 1

bd. 2

Bs.

Bs. Tab.

Perc.

Dr.

Vx.  liv-ing with-out, liv-ing with-out, liv-ing with-out you by my side.

Gtr. 1 

Gtr. 1 Tab. 

Gtr. 6 

Gtr. 6 Tab. 

Gtr. 7 

Gtr. 7 Tab. 

Kbd. 2 

Bs. 

Bs. Tab. 

Perc. 

Dr. 



Vx. I don't want to live a - lone. Hey! God knows.

B. Vx. I don't want to live a - lone. God knows.

Gr. 3

Gr. 3 Tab.

Gr. 6

Gr. 6 Tab.

Gr. 7

Gr. 7 Tab.

Kbd. 2

Bs.

Bs. Tab.

Perc.

Dr.

Low Tom

Vx. A E

Got to make it on my \_\_\_\_\_ own, so ba - by can't you

Gtr. 3

Gtr. 3 Tab.

Gtr. 6

Gtr. 6 Tab.

Gtr. 7

Gtr. 7 Tab.

Kbd. 2

Bs.

Bs. Tab.

Perc.

Dr.

Detailed description: This page contains a musical score for a song. The vocal line (Vx.) is in treble clef with a key signature of three sharps (F#, C#, G#). It features two melodic phrases: 'Got to make it on my \_\_\_\_\_ own,' and 'so ba - by can't you'. Above the first phrase are the letters 'A' and 'E' indicating specific notes. The guitar section includes three parts: Gtr. 3 (treble clef), Gtr. 6 (treble clef), and Gtr. 7 (treble clef). Each guitar part has a corresponding tab (TAB) below it. The keyboard part (Kbd. 2) consists of two staves (treble and bass clef) with sustained chords. The bass line (Bs.) is in bass clef, and the drum part (Dr.) is in bass clef. The percussion part (Perc.) is in bass clef and includes a snare drum (H) and a hi-hat (H). The score is divided into measures by vertical bar lines.

Sheet music for guitar and voice, measures 132-135. The key signature is three sharps (F#, C#, G#).

**Voice:** sec, \_\_\_\_\_ I've got to break \_\_\_\_\_ free? \_\_\_\_\_ I've got to break

**Guitar:**

- tr. 3:** Treble clef, standard notation with triplets.
- tr. 3 ab:** Treble clef, tablature with fret numbers (2, 4, 2, 4, 2, 4, 2, 4).
- tr. 6:** Treble clef, standard notation with triplets.
- tr. 6 ab:** Treble clef, tablature with fret numbers (2, 2, 2, 4, 2, 4, 4, 0).
- tr. 7:** Treble clef, standard notation with triplets.
- tr. 7 ab:** Treble clef, tablature with fret numbers (4, 4, 4, 4, 4, 4, 4, 4).
- bd. 2:** Bass clef, standard notation with octaves (8).
- Bs.:** Bass clef, standard notation.
- Bs. ab:** Bass clef, tablature with fret numbers (7, 7, 7, 7, 7, 5).
- erc.:** Treble clef, standard notation with triplets.
- Dr.:** Treble clef, standard notation with triplets.

Vx. free, I want to break free. Yeah!

Gtr. 5

Gtr. 5 Tab.

Gtr. 6

Gtr. 6 Tab.

Gtr. 7

Gtr. 7 Tab.

Kbd. 2 *slow attack* *8va*

Kbd. 3 *bass synth.*

Bs.

Bs. Tab.

Perc.

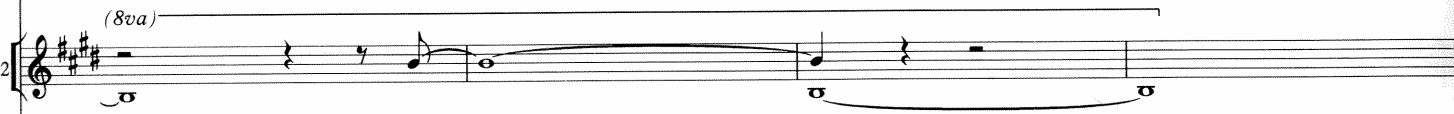
Dr.

Vx.  I want, I want, I want, I want to break

Gtr. 5   
Gtr. 5 Tab. 

Gtr. 6   
Gtr. 6 Tab. 

Gtr. 7   
Gtr. 7 Tab. 

Kbd. 2  (8va)

Kbd. 3 

Bs.   
Bs. Tab. 

Perc. 

Dr. 

Guitars continue  
sim. to fade

Bass continues  
sim. to fade

Vx. *free.*

Kbd. 2 *8va*

Kbd. 3

Perc.

Dr.

Vx. *fade*

Ooh

I want to

Kbd. 2 *(8va)*

Kbd. 3

Perc.

Dr.

Vx. *break free, yeah, yeah, yeah.*

I want to break.

Kbd. 2

Kbd. 3

Perc.

Dr.

# Innuendo

Words & Music by  
Queen

Grandioso (♩ = 80)

Chord progression: E Fmaj7#11/E E Fmaj7#11/E

One two three four

strings

strings

Drums: 3 3 3 6 3 3 3

The musical score is for the song 'Innuendo' by Queen, specifically the 'Grandioso' section. It is written in 4/4 time with a tempo of 80 beats per minute. The key signature has three sharps (F#, C#, G#). The score includes staves for Voice, Backing Vocals, three Electric Guitars, four Acoustic Guitars, four Keyboards, Bass, Bass Tablature, Timpani, and Drums. The vocal line features a count 'One two three four' and a series of 'x' marks indicating specific notes. The guitar parts are mostly silent, with some chords indicated above the staves. The keyboard parts include sustained chords and a string section. The bass part has a long sustained note. The drums play a complex rhythmic pattern with triplets and a sextuplet.

E

Fmaj7#11/E

E

Fmaj7#11/E

G#

Amaj7#11/G#

137

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Kbd. 2

organ 8vb

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Dr.

G#

*feedback*

Amaj7#11/G#

G#

Amaj7#11/G#

G#

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Kbd. 2

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Dr.





E

Fmaj7#11/E

E

Fmaj7#11/E

Vx.

Ooh ooh

Elec.  
Gtr. 1

Elec.  
Gtr. 1  
Tab.

Elec.  
Gtr. 2

Elec.  
Gtr. 2  
Tab.

Elec.  
Gtr. 3

Elec.  
Gtr. 3  
Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Bs.

Bs.  
Tab.

Dr.

2nd time

(11) 12 (11) 12 12.

E

Fmaj7#11/E

E

Vx. While the sun hangs in the sky — and the des-ert has sand,  
While we live ac-cord-ing to race, col - our or creed,  
If there's a God or a - ny kind of just-ice un-der the sky,

while the waves crash in the sea — and  
while we rule by blind mad-ness and pure  
if there's a point, if there's a rea-son to

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Dr.

Fmaj7#11/E

G#

Amaj7#11/G#

Vx.

meet the land,  
greed,  
live or die, —

while there's a wind and the stars — and the rain-bow,  
our lives dic - tat - ed by tra - di - tion, su - per - sti - tion, false re - li - gion  
if there's an ans - wer to the ques - tions we feel bound to ask,

Elec.  
Gtr. 1

Elec.  
Gtr. 1  
Tab.

Elec.  
Gtr. 2

Elec.  
Gtr. 2  
Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Bs.

Bs.  
Tab.

Dr.

mellow brass

8vb

6

G#

Amaj7#11/G#

C#

141

1:11  
2:14  
5:29

till the moun-tains crum - ble in - to the plain, oh \_\_\_\_\_ yes we'll keep on  
through the e - ons and on and on,  
show your-self, des - troy our fears, re-lease your mask.

Guitar choir

brass

Vx. *B F# C# E B*

try - in', we'll tread that fine line, oh,  
hey, tread that fine line, tread that fine line,

Elec. str. 1

Elec. str. 1 Tab.

Elec. str. 2

Elec. str. 2 Tab.

bd. 1

bd. 2

bd. 3

bd. 4

Bs.

Bs. Tab.

Dr.

F#C#

B

F#

G#

G#sus4

Vx.

oh \_\_\_\_\_ we'll keep on try - in' yeah, just pass-ing our time.  
\_\_\_\_\_ we'll keep on try - in' till the end of time,

Elec.  
Gtr. 1Elec.  
Gtr. 1  
Tab.Elec.  
Gtr. 2Elec.  
Gtr. 2  
Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

+ synth. 8vb

Bs.

Bs.  
Tab.

Dr.

1.  
G#

E

2.  
G#

2:39

A

Vx.

till the end \_\_\_\_\_ of time. \_\_\_\_\_

Elec.  
Gtr. 1

Elec.  
Gtr. 1  
Tab.

Elec.  
Gtr. 2

Elec.  
Gtr. 2  
Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Bs.

Bs.  
Tab.

Dr.

# Espressivo

Aadd9

Dmadd9/A

Aadd9

Dmadd9/A

E

145

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Ac. Gtr. 3

Ac. Gtr. 3 Tab.

Ac. Gtr. 4

Ac. Gtr. 4 Tab.

Cbd. 4

Bs.

Bs. Tab.

Vx.

Ac. Gtr. 3

Ac. Gtr. 3 Tab.

Ac. Gtr. 4

Ac. Gtr. 4 Tab.



Vx. *Do do do do do do do do do do do do do do do do do do do do*

B. Vx. *Do do do do do do do do do do do do do do do do do do do do*

Ac. Gtr. 3

Ac. Gtr. 3 Tab.

Ac. Gtr. 4

Ac. Gtr. 4 Tab.

3:16

**Brillante** (♩ = 140)Am  
Solo

G

F

E

F

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Ac. Gtr. 3

Ac. Gtr. 3 Tab.

Ac. Gtr. 4

Ac. Gtr. 4 Tab.

Dr.

Handclap

Chord progression: E F E D<sup>dim</sup>/E E

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Ac. Gtr. 3

Ac. Gtr. 3 Tab.

Ac. Gtr. 4

Ac. Gtr. 4 Tab.

Dr.

3:28

Am G F

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Ac. Gtr. 2

Ac. Gtr. 2 Tab.

Ac. Gtr. 3

Ac. Gtr. 3 Tab.

Ac. Gtr. 4

Ac. Gtr. 4 Tab.

Dr.

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, drums, and piano. The score is written in 4/4 time, with a key signature of one sharp (F#). The guitar part features a melodic line with a capo on the 8th fret, indicated by the "8va" marking. The bass part provides a steady, rhythmic accompaniment. The drums play a simple, consistent pattern. The piano part consists of chords and single notes that support the overall harmonic structure. The score is divided into measures, with a 3/4 time signature change occurring in the final measure of each system. The guitar part includes various fret numbers and a "3" indicating a triplet. The bass part includes fret numbers and a "3" indicating a triplet. The drums part includes a "3" indicating a triplet. The piano part includes a "3" indicating a triplet.

Chord progression: E D#dim/E 3 E F E

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Ac. Gtr. 3

Ac. Gtr. 3 Tab.

Ac. Gtr. 4

Ac. Gtr. 4 Tab.

Kbd. 1

Dr.

glass harp

3:53

**Volante**

C

G

Vx.

You can be a - ny-thing you want to be, just turn your - self in - to a - ny-thing you think that you could ev - er

Kbd. 1

woodwind

Kbd. 2

strings pizz.

arco

Kbd. 3

Kbd. 4

pizz.

Triangle

Dr.

Vx. *Am* *Am/G* *Am/F* *Am/E* *C* *G7* *C* *G7*  
be. Be free with your tem - po, be free, be free. Sur - ren - der your e - go, be

B. Vx.  
Be free with your tem - po, be free, be free. Sur - ren - der your e - go, be

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Dr.

Vx. *C* *G7* *C* *A<sup>b</sup>* *G<sup>#</sup>dim* *E7*  
free, be free to your - self.

B. Vx.  
free, be free to your - self.

Kbd. 1 *brass*

Kbd. 2 *tutti orch.*

Kbd. 3

Kbd. 4

Timp.

Dr.

==

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a guitar (Elec. Gr. 3), three keyboards (Kbd. 1, 2, 3), and drums (Dr.). The score is in 3/4 time and consists of 5 measures. The guitar part features a melodic line with chords E, F, E, F, and E, followed by a sustained chord. The keyboard parts provide harmonic support, with Kbd. 1 and 3 playing chords and Kbd. 2 and 4 playing single notes. The drums play a steady rhythm of eighth notes.

**Measure 1:** E (Guitar), Kbd. 1: E2, Kbd. 3: E2, Kbd. 4: E2, Dr.: eighth notes.

**Measure 2:** F (Guitar), Kbd. 1: F2, Kbd. 3: F2, Kbd. 4: F2, Dr.: eighth notes.

**Measure 3:** E (Guitar), Kbd. 1: E2, Kbd. 3: E2, Kbd. 4: E2, Dr.: eighth notes.

**Measure 4:** F (Guitar), Kbd. 1: F2, Kbd. 3: F2, Kbd. 4: F2, Dr.: eighth notes.

**Measure 5:** E (Guitar), Kbd. 1: E2, Kbd. 3: E2, Kbd. 4: E2, Dr.: eighth notes.

152

4:28  
4:39

Am 8va

2nd time

G F E F

Elec. Gr. 1

Elec. Gr. 1 Tab.

Elec. Gr. 2

Elec. Gr. 2 Tab.

Elec. Gr. 3

Elec. Gr. 3 Tab.

Kbd. 1

Kbd. 3

Kbd. 4

Dr.

E F E D#dim

1. E repeat ad lib.

2. E D.S. al Coda

explosion effect

explosion effect

Elec. Gr. 1

Elec. Gr. 1 Tab.

Elec. Gr. 2

Elec. Gr. 2 Tab.

Elec. Gr. 3

Elec. Gr. 3 Tab.

Kbd. 1

Kbd. 3

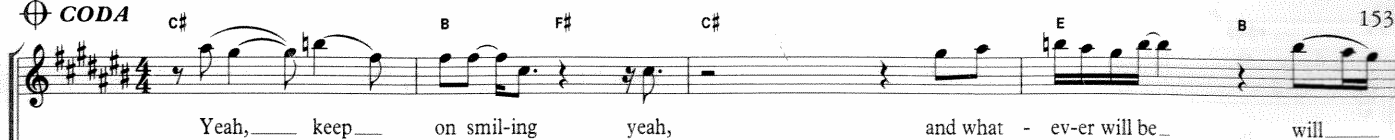
Kbd. 4

Dr.

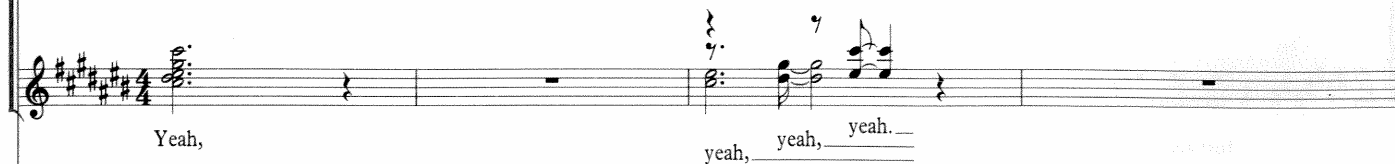
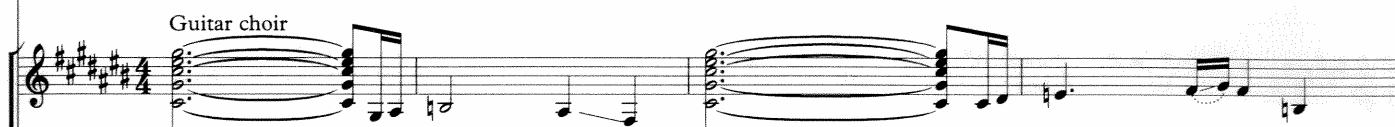
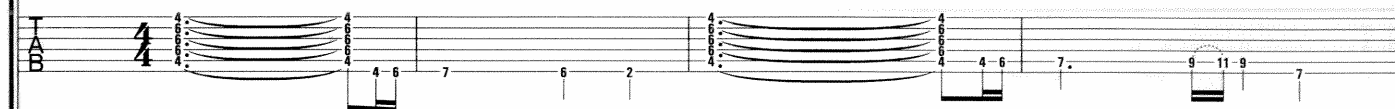
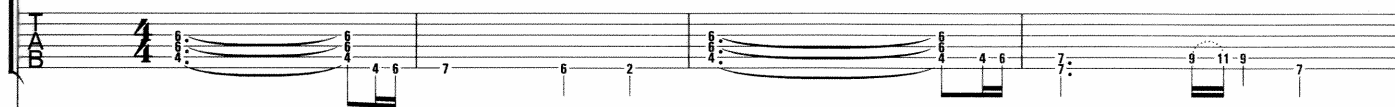


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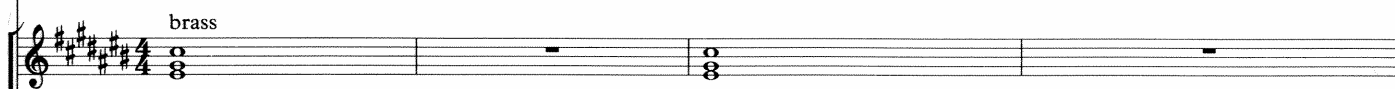
Vx.



B. Vx.

Elec.  
Gtr. 1Elec.  
Gtr. 1  
Tab.Elec.  
Gtr. 2Elec.  
Gtr. 2  
Tab.

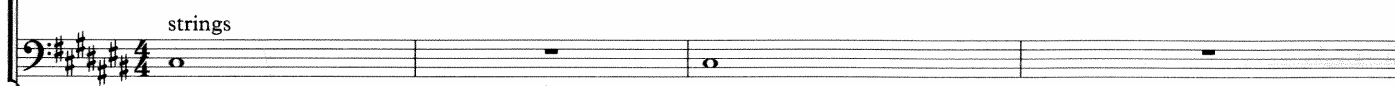
Kbd. 1



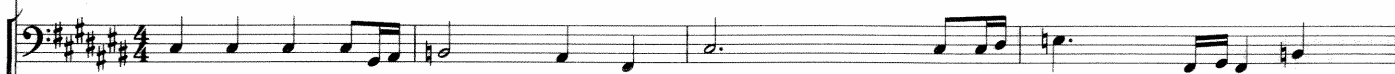
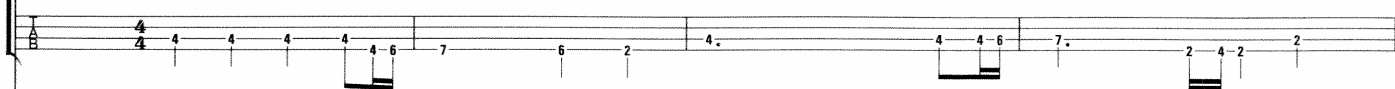
Kbd. 3



Kbd. 4



Bs.

Bs.  
Tab.

Dr.





Vx. be. Till the end of time, till the end of time,

B. Vx. Just keep on try-in', you just keep on try-in'.

Elec. Gtr. 1 *8va*

Elec. Gtr. 1 Tab. 11 13 15 13 11 11 13 11 12 14 16 14 11 13 20 21 20 21 21 20 21 20 21 21

Elec. Gtr. 2 *8va*

Elec. Gtr. 2 Tab. 4 17 16 16 17 19 17 16 17

Kbd. 1 3 3

Kbd. 3 3 3

Kbd. 4

Bs.

Bs. Tab. 4 4 4 4 4 6 7 6 2 4 4 4 4 4 4 6 6 6 6 6 6

Dr. 6 6

Vx. *till the end of time.*

B. Vx.

Elec. Gtr. 1 *feedback*

Elec. Gtr. 1 Tab.

Elec. Gtr. 2 *(8va)* *feedback*

Elec. Gtr. 2 Tab.

Kbd. 1

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Dr.

The musical score is written for a rock band. It features a key signature of four sharps (F#, C#, G#, D#) and a 4/4 time signature. The instruments and their parts are as follows:

- Vx. (Vocals):** The lead vocal line, with lyrics "till the end of time." written below the staff.
- B. Vx. (Backing Vocals):** A staff for backing vocals, mostly containing rests.
- Elec. Gtr. 1 (Electric Guitar 1):** A staff with a melodic line and a "feedback" effect indicated at the end.
- Elec. Gtr. 1 Tab. (Electric Guitar 1 Tablature):** A six-line tablature staff corresponding to the first electric guitar.
- Elec. Gtr. 2 (Electric Guitar 2):** A staff with a melodic line, including an octave shift "(8va)" and a "feedback" effect.
- Elec. Gtr. 2 Tab. (Electric Guitar 2 Tablature):** A six-line tablature staff for the second electric guitar, showing fret numbers and techniques like bends.
- Kbd. 1 (Keyboard 1):** A staff for a keyboard instrument, mostly containing rests.
- Kbd. 3 (Keyboard 3):** A staff for a keyboard instrument, featuring sustained chords.
- Kbd. 4 (Keyboard 4):** A staff for a keyboard instrument, featuring sustained chords.
- Bs. (Bass):** A staff with a bass line.
- Bs. Tab. (Bass Tablature):** A six-line tablature staff for the bass.
- Dr. (Drums):** A staff with a drum kit notation, including snare, hi-hat, and kick.

# It's a Hard Life

Words & Music by  
Freddie Mercury

Free time

Voice: I don't want my free - dom, there's no rea - son for  
 Backing Vocals: Aah ooh  
 Guitar 1 (Electric)  
 Guitar 1 Tablature  
 Guitar 2 (Electric)  
 Guitar 2 Tablature  
 Guitar 3 (Electric)  
 Guitar 3 Tablature  
 Guitar 4 (Electric)  
 Guitar 4 Tablature  
 Guitar Choir 1  
 Guitar Choir 1 Tablature  
 Guitar Choir 2  
 Guitar Choir 2 Tablature  
 Piano  
 Bass  
 Bass Tablature  
 Crash Cymbal  
 Woodblock  
 Percussion  
 Drums

Vx. *D7*  
liv - ing with a bro - ken heart.

B. Vx.  
liv - ing

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Pno.

Bs.

Bs. Tab.

Perc.

Crash Cymbal

Vx. *0.18*  
*Bb* *F* *Gm* *Eb* *Bb/D* *Cm*  
This is a trick-y si-tu - a - tion, I've on - ly got my-self to blame. It's just a

Gtr. 4

Gtr. 4 Tab.

Pno.

Bs.

Bs. Tab.

Ped. sim.

Vx.  $B^b$   $B^b11$   $E^b$   $B^b/D$   $Cm$   $Gm$   
sim-ple fact of life, it can hap-pen to a-ny-one. — You win, you lose, it's a chance you have to take with love.

Gtr. 4

Gtr. 4 Tab.

Pno.

Bs.

Bs. Tab.

Dr.

Vx.  $E^b$   $B^b/D$   $Cm$   $Gm$   $A^b$   
Oh yeah, I fell in love... and now you say it's o-ver and I'm fall-ing a - part. —

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Pno.

Bs.

Bs. Tab.

Dr.

Vx. F B $\flat$  Dm7 E $\flat$  B $\flat$

Yeah, yeah, it's a hard life to be true lo-vers to-ge-ther. To

B. Vx.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Pno.

Bs.

Bs. Tab.

Dr.

Vx. E $\flat$  B $\flat$  F B $\flat$  Dm

love and live for-ev-er in each oth-er's hearts. It's a long hard fight to

B. Vx.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Pno.

Bs.

Bs. Tab.

Dr.

learn to care\_ for each oth-er, — to trust in one an-oth-er right\_ from the start, when you're in

love. — I try and mend the bro-ken pie -

*let ring*

Gm

Eb

Bb

Cm

Vx. - ces, I try to fight back the tears. They say it's

B. Vx. Ooh ooh

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Pno.

Bs.

Bs. Tab.

Dr.

Bb

Bb11

Eb

Bb/D

Vx. just a state of mind, but it hap-pens to ev-ery-one. How it hurts, deep in-side,

B. Vx. Yeah oh

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Pno.

Bs.

Bs. Tab.

Dr.



Chords: Cm Gm Eb Bb/D Cm Gm

when your love has cut you down to size. This life is tough on your own, now I'm wait-ing for some-thing to fall from the

yeah

Chords: Ab F Bb Dm7

skies. I'm wait-ing for love. Yes, it's a hard life.

Ooh aah. hard life

1:57

Eb Bb Eb Bb F  
 Vx. Two lo-vers to-ge-ther, \_\_\_\_\_ to love and live \_\_\_\_\_ for-ev-er in \_\_\_\_\_ each oth-er's arms. It's a  
 Gtr. 2  
 Gtr. 2 Tab.  
 Gtr. 3  
 Gtr. 3 Tab.  
 Gtr. 4  
 Gtr. 4 Tab.  
 Pno.  
 Bs.  
 Bs. Tab.  
 Dr.

Bb Dm Eb Bb Eb Bb  
 Vx. long hard fight \_\_\_\_\_ to learn to care \_\_\_\_\_ for each oth-er, \_\_\_\_\_ to trust in one an-oth-er \_\_\_\_\_ right from \_\_\_\_\_  
 B. Vx. long hard fight  
 Gtr. 2  
 Gtr. 2 Tab.  
 Gtr. 3  
 Gtr. 3 Tab.  
 Pno.  
 Bs.  
 Bs. Tab.  
 Dr.

the start, when you're in love.

let ring

2:26

A<sup>b</sup>

G

Cm

Cm7/B<sup>b</sup>A<sup>b</sup>

G

Woodblock

B. Vx.  $E^b$   $B^b/D$   $Cm$   $A^b$   $E^b/G$   $Fm7$

Ooh ooh aah.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. Chr. 1

Gtr. Chr. 1 Tab.

Gtr. Chr. 2

Gtr. Chr. 2 Tab.

*8va*

Pno.

Bs.

Bs. Tab.

Dr.



B. Vx.

Aah

aah

aah

ooh.

Gtr. 1

Gtr. 1

Tab.

Gtr. 2

Gtr. 2

Tab.

Gtr. Chr. 1

Gtr. Chr. 1

Tab.

Gtr. Chr. 2

Gtr. Chr. 2

Tab.

Pno.

Bs.

Bs.

Tab.

Dr.

A<sup>b</sup>E<sup>b</sup>/G

Fm

Cm

B<sup>b</sup>

Vx.

B. Vx.

Gtr. 1

8va

Gtr. 1 Tab.

Gtr. Chr. 1

Gtr. Chr. 1 Tab.

Pno.

Bs.

Bs. Tab.

Dr.

This musical score page, numbered 167, contains staves for various instruments. At the top, five chord symbols are listed: A<sup>b</sup>, E<sup>b</sup>/G, Fm, Cm, and B<sup>b</sup>. The staves are as follows: Vx. (Voxals), B. Vx. (Bass Voxals), Gtr. 1 (Guitar 1) with an 8va (octave up) marking, Gtr. 1 Tab. (Guitar 1 Tablature) with fret numbers (11-13, 11-13, 15-16, 16-18, 16-15, 15-16, 15-15, 16-18, 16-15, 13-16, 16-20, 20-18, 18-18, 18-17, 18-17, 18), Gtr. Chr. 1 (Guitar Chromatic 1), Gtr. Chr. 1 Tab. (Guitar Chromatic 1 Tablature) with fret numbers (13-15, 15-16, 16-13, 13-15, 13-15, 13-15, 13-15, 13-15), Pno. (Piano) with a key signature change to two flats, Bs. (Bass), Bs. Tab. (Bass Tablature) with fret numbers (4-4-4-4-4-3-3-3-3-3-1-1-1-1-3-3-3-3-2-1-1-1-1-1-1-1-1-1-1-1-5), and Dr. (Drums) with a key signature change to two flats. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and tablature.

3:11

F B $\flat$  Dm7 E $\flat$  B $\flat$  E $\flat$

Vx. Oh \_\_\_\_\_ yeah! In a world that's filled with sor-row there a peo-ple sea

Vx. It's a hard life

(8va)

tr. 1 6 3 3

tr. 1 17 15 18 15 18 16 15 16 15 15 17 15 14 15 14 14 12 10 12 10 10

tr. 2 6 8 6 6 3

tr. 2 1 5 5 8 8 6

tr. 3 7 8 7 3

tr. 3 1 5 6 7

gtr. 1 1 5 6 6 10 8 6 3

gtr. 1 1 5 6 6 10 8 6 3

no. 6 5 6 6

Dr. 6 6 6 6

The musical score is for page 168 of a document. It features a vocal melody at the top with lyrics: "Oh \_\_\_\_\_ yeah! In a world that's filled with sor-row there a peo-ple sea" and "It's a hard life". The key signature has two flats (B-flat and E-flat). Chord symbols F, B-flat, Dm7, E-flat, and B-flat are indicated above the vocal line. Below the vocal line is a guitar part with a (8va) marking and a series of fret numbers (17, 15, 18, 15, 18, 16, 15, 16, 15, 15, 17, 15, 14, 15, 14, 14, 12, 10, 12, 10, 10) written above the staff. The guitar part is in standard notation with a key signature of two flats. Below the guitar part are several other staves, including a bass line and a drum line. The bass line has a key signature of two flats and a series of notes. The drum line has a key signature of two flats and a series of notes. The score is written in a standard musical notation style with a key signature of two flats.

168

Vx. *F* *Bb* *Dm7* *Eb* *Bb*  
Oh \_\_\_\_\_ yeah! In a world that's filled with sor-row there are

B. Vx.  
It's a hard life

Gtr. 1 *(8va)*  
6 3 3 10

Gtr. 1 Tab.  
17-15 18-15 18-16 15-16 15-16 15-15 17-15 14-15 14-14 12-14 12-10 10

Gtr. 2  
1 5 5 8 8 6 3

Gtr. 2 Tab.  
1 5 6 7 8 7 3

Gtr. 3  
1 5 6 7 8 7 3

Gtr. 3 Tab.  
1 5 6 7 8 7 3

Gtr. Chr. 1  
1 5 6 8 10 8 6 3

Gtr. Chr. 1 Tab.  
1 5 6 8 10 8 6 3

Pno.  
6 5 6 6

Bs.  
6 5 6 6

Bs. Tab.  
6 5 6 6

Dr.  
H



peo-ple search-ing for love in ev-ery way. — It's a long hard fight, but I'll al-ways live for to-mor-row. — I'll look

long hard fight,

**Vx.** **Bb** **F** **Bb** **Dm** **Eb** **Bb**

**B. Vx.**

**Gtr. 2**

**Gtr. 2 Tab.**

**Gtr. 3**

**Gtr. 3 Tab.**

**Gtr. Chr. 1**

**Gtr. Chr. 1 Tab.**

**Pno.**

**Bs.**

**Bs. Tab.**

**Dr.**

This musical score page includes parts for Voice (Vx.), Baritone Voice (B. Vx.), two Guitars (Gtr. 2 and Gtr. 3), two Guitar Chroma (Chr.) parts, Piano (Pno.), Bass (Bs.), and Drums (Dr.). The vocal parts have lyrics: "peo-ple search-ing for love in ev-ery way. — It's a long hard fight, but I'll al-ways live for to-mor-row. — I'll look" and "long hard fight,". The guitar parts include standard notation and tablature with fret numbers. The piano part features chords and arpeggios. The bass and drum parts provide the harmonic and rhythmic foundation. Chord symbols Eb, Bb, F, Bb, Dm, Eb, and Bb are indicated above the vocal line.

170

**Vx.** *E<sup>b</sup> B<sup>b</sup> F E<sup>b</sup>add9/G A<sup>b</sup>6*

back on my-self and say... I did it for love. Yes, I did it for love. For... love, yeah. Oh,

**B. Vx.** Ooh love, for love

**Gtr. 2**

**Gtr. 2 Tab.**

**Gtr. 3**

**Gtr. 3 Tab.**

**Gtr. 4**

**Gtr. 4 Tab.**

**Gtr. Chr. 1**

**Gtr. Chr. 1 Tab.**

**Pno.**

**Bs.**

**Bs. Tab.**

**Dr.**

Detailed description: This page contains a musical score for a song. The top staff is for the vocal line (Vx.), with lyrics: "back on my-self and say... I did it for love. Yes, I did it for love. For... love, yeah. Oh,". Above the vocal line are chord symbols: E<sup>b</sup>, B<sup>b</sup>, F, E<sup>b</sup>add9/G, and A<sup>b</sup>6. Below the vocal line is a bass line (B. Vx.) with lyrics: "Ooh love, for love". The guitar parts include Gtr. 2, Gtr. 3, Gtr. 4, Gtr. Chr. 1, and their respective tablatures. The piano part (Pno.) and bass part (Bs.) are also included, along with a drum part (Dr.) at the bottom. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

F7/A

Bb

Bb11

Bb

Bb11

Bb

Bb11

171

Vx. I did it for love.

B. Vx. Oh

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. Chr. 1

Gtr. Chr. 1 Tab.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

rit.

Bb

Bb11

Bb

Bb11

Bb

Bb11

# Breakthru

Words & Music by  
Queen

Free time

Gm

Em7dim5/D

Ebmaj7

Ebm7

Dm7dim5/F C/F F7b9

Voice

Breaks

up,

when the dawn

Backing  
Vocals

When

love

breaks

up,

when the dawn

Guitar 1  
(Electric)

Guitar 1  
Tablature

Guitar 2  
(Electric)

Guitar 2  
Tablature

Guitar 3  
(Electric)

Guitar 3  
Tablature

Guitar 4  
(Electric)

Guitar 4  
Tablature

Keyboard 1

Keyboard 2

Keyboard 3

Keyboard 4

Piano

Bass

Bass  
Tablature

Drums

Dm7dim5/C

Db7/Cb

0:18

Gb6

Eb7/G

173

Vx. light wakes up, a new life is born.

B. Vx. light wakes up, Ooh

Pno.

Vx. Some-how I have to make this fi - nal break - thru.

B. Vx. fi - nal break - thru.

Pno.

Dr.

0:35

a tempo (♩ = 180)

[F]

Vx. Now! A-ha, a-ha, a-ha, a - ha, a-ah, a-ha, a-ha, a - ha, a-ha, a-ah.

Gtr. 3

Gtr. 3 Tab.

Kbd. 2 plucked sound

Kbd. 3 distorted bass synth.

Kbd. 4 flappy bass synth.

8vb throughout

Dr.

Vx.  I wake up,

Gr. 1 

Gr. 1 Tab. 

Gr. 3 

Gr. 3 Tab. 

Kbd. 1  jazz organ

Kbd. 2 

Kbd. 3 

Kbd. 4 

Dr. 

Vx.  feel just fine,— your face—

Kbd. 1 

Kbd. 4 

Dr. 

Vx. F  
fills my mind. I get re - li - gion quick,

Gtr. 3

Gtr. 3  
Tab.

Kbd. 1

Kbd. 4

Dr.

Vx. Bb C/Bb  
'cause you're look-ing di - vine. Hon-ey you're touch - ing some - thing, —

Gtr. 3

Gtr. 3  
Tab.

Kbd. 1

Kbd. 4

Dr.

Vx. B<sup>b</sup> Dm

tr. 3

tr. 3

ab.

bd. 1

bd. 4

Dr.

Vx. E<sup>b</sup> C F C

can't you see? \_\_\_\_\_ If I could on - ly reach you, if I could make

tr. 4 **Guitar 3 doubles**

tr. 4

ab.

bd. 1

bd. 4

Dr.



Vx. — you smile. If I could on - ly reach you, that would

Gtr. 4

Gtr. 4 Tab.

Kbd. 1

Kbd. 4

Dr.

Vx. real - ly be a break - thru. Oh yeah...

Gtr. 4 swell

Gtr. 4 Tab.

Kbd. 1

Kbd. 3

Kbd. 4

Dr.

Vx. these bar - ri - ers of pain.

Vx. Break - thru

tr. 1

tr. 1

ab.

bd. 1

bd. 3

bd. 4

Dr.

string sound

Vx. yeah, in - to the sun - shine

Vx. Break - thru

tr. 1

tr. 1

ab.

bd. 1

bd. 4

Dr.

F

F11

1:36

Vx. from the rain, make my feel - ings known to - wards you,

Gtr. 1

Gtr. 1 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 1

Kbd. 4

Bs.

Bs. Tab.

Dr.

*fade out*

Vx. turn my heart in - side and out for you now.

Gtr. 1

Gtr. 1 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 1

Kbd. 4

Bs.

Bs. Tab.

Dr.

**F**

Vx.  $B\flat$  Some-how I have to make this fi - nal break - thru.

B. Vx. break

Gtr. 1

Gtr. 1 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 1

Bs.

Bs. Tab.

Dr.

Vx.  $B\flat$  add 9/C

Gtr. 1

Gtr. 1 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 1

Bs.

Bs. Tab.

Dr.

Vx. *Now!* *Oh yeah. A - ha, a - ha, a - ha, a -*

B. Vx. *(echo return) Now! Now! Now! Now! Now!*

Gr. 1

Gr. 1 Tab. 3 10 3

Kbd. 1

Kbd. 3 *distorted bass synth.*

Kbd. 4

Bs.

Bs. Tab. 15 13 15 15 15 13 15

Dr.

Vx. *- ha, a - ha, a - ha, a - ha.* *Your smile* *speaks*

Gr. 1

Gr. 1 Tab. (6) 7 8 (6) 7 8 7 8 8 7 8 8

Gr. 2

Gr. 2 Tab. 15 15 14 15 15 14

Gr. 3

Gr. 3 Tab.

Kbd. 1 *organ sound*

Kbd. 3

Kbd. 4

Dr.

Vx. books to me, — I break up with

Gr. 1

Gr. 1 Tab.

Gr. 3

Gr. 3 Tab.

bd. 1

bd. 4

Dr.

Detailed description: This system contains measures 1 through 4 of the musical score. The vocal line (Vx.) has lyrics 'books to me, — I break up with'. The guitar parts (Gr. 1 and Gr. 3) feature a rhythmic pattern of eighth and sixteenth notes. The bass parts (bd. 1 and bd. 4) provide a steady accompaniment. The drum part (Dr.) consists of a consistent eighth-note pattern.

Vx. each and ev - ery one of your looks at me. — Hon - ey you're

Gr. 1

Gr. 1 Tab.

Gr. 3

Gr. 3 Tab.

bd. 1

bd. 4

Dr.

Detailed description: This system contains measures 5 through 8 of the musical score. The vocal line (Vx.) has lyrics 'each and ev - ery one of your looks at me. — Hon - ey you're'. The guitar parts (Gr. 1 and Gr. 3) continue with their rhythmic patterns. The bass parts (bd. 1 and bd. 4) maintain the accompaniment. The drum part (Dr.) continues with its eighth-note pattern.

Vx. start - ing some - thing — deep — in - side of me.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 4

Dr.

Vx. Hon - ey you're start - ing some - thing, — this

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 4

Dr.

C/B $\flat$



Vx. <sup>Bb</sup>  
fire in me. \_\_\_\_\_ I'm out - ta con - trol, I wan - na rush

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 4

Dr.

Vx. <sup>Dm</sup> <sup>Eb</sup> <sup>C</sup> <sup>F</sup> [2:31]  
head - long in - to this ec - sta - cy. \_\_\_\_\_ If I could on -

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 1

Kbd. 4

Dr.



Vx. <sup>c</sup>  
- ly reach you, if I could make you smile.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 4

Dr.

Vx.  
If I could on - ly reach you, that would

B. Vx.  
Ooh

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 4

Dr.

Vx. real - ly be If I could on - ly reach you,

B. Vx. break - thru.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 4

Dr.

Vx. if I could make you smile. If I

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 4

Dr.

Vx. could on - ly reach you, \_\_\_\_\_ that would real - ly be a break - thru.

Grtr. 3 swell

Grtr. 4 swell

Kbd. 1 organ sound

Kbd. 3

Kbd. 4

Dr.

Vx. Oh yeah. \_\_\_\_\_

Grtr. 1 fade in

Grtr. 1 Tab. 10 10 10

Kbd. 1 string sound

Kbd. 3

Kbd. 4

Bs. solo

Bs. Tab. 10

Dr.

Vx. Break - thru.

B. Vx. Break - thru.

Gr. 1

Gr. 1 Tab.

Kbd. 1

Kbd. 4

Bs.

Bs. Tab.

Dr.

Vx. Break - thru.

B. Vx. Break - thru.

Gr. 1

Gr. 1 Tab.

Kbd. 1

Kbd. 4

Bs.

Bs. Tab.

Dr.

E $\flat$ /F

Gr. 1  
tremolo picking

Gr. 1  
Tab.

8va

Gr. 2  
tremolo picking

Gr. 2  
Tab.

Kbd. 1

Bs.

Bs.  
Tab.

Dr.

(8va)

Gr. 1

Gr. 1  
Tab.

(8va)

Gr. 2

Gr. 2  
Tab.

Kbd. 1

Bs.

Bs.  
Tab.

Dr.

190

Gr. 1

Gr. 1 Tab.

Kbd. 1

Bs.

Bs. Tab.

Dr.

8va

13 15 17 14 15 17 14 15 17 15 17 18 15 17 18 20 22 22 20 22 20

Vx.

B. Vx.

Break  
(8va)

Gr. 1

Gr. 1 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Kbd. 1

Bs.

Bs. Tab.

Dr.

Bb C5 Dsus4 E5 F5

Hey!

18 20 22 20 22 20 22 20 20

3 5 5 7 8 8

D $\flat$ A $\flat$ 7sus4/E $\flat$ D $\flat$ /FD $\flat$ /A $\flat$ 

A

191

Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 4

Bs.

Bs. Tab.

Dr.

This musical score is for page 191 and features a multi-instrumental arrangement. The top staff is for a vocal line (Vx.), which is mostly silent. Below it are four guitar parts (Gtr. 1, 2, 3, 4), each with a standard musical staff and a corresponding guitar tablature staff. The guitar parts are complex, featuring many bends, slurs, and specific fret numbers. The keyboard part (Kbd. 4) is a single staff with a bass clef, mostly silent. The bass part (Bs.) consists of a single staff with a bass clef and a corresponding bass tablature staff, showing a steady eighth-note pattern. The drum part (Dr.) is a single staff with a drum clef, showing a steady eighth-note pattern. The score is divided into four measures, each with a specific chord indicated above the staff: D $\flat$ , A $\flat$ 7sus4/E $\flat$ , D $\flat$ /F, D $\flat$ /A $\flat$ , and A. The page number 191 is in the top right corner.



Vx.  If I could on - ly reach\_ you,

Gr. 1   
Gr. 1 Tab. 

Gr. 2   
Gr. 2 Tab. 

Gr. 3   
Gr. 3 Tab. 

Gr. 4   
Gr. 4 Tab. 

Kbd. 4 

Bs.   
Bs. Tab. 

Dr. 



C#

B

Vx. if I could make you smile. If I could on -

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 4

Bs.

Bs. Tab.

Dr.

Vx. - ly reach you, that would real - ly be

B. Vx. Ooh break -

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 4

Bs.

Bs. Tab.

Dr.

Vx. If I could on - ly reach you, if I could make

Vx. thru.

Str. 3

Str. 3 Tab.

Str. 4

Str. 4 Tab.

bd. 4

Bs.

Bs. Tab.

Dr.

Vx. you smile. If I could on - ly reach you,

Str. 3

Str. 3 Tab.

Str. 4

Str. 4 Tab.

bd. 4

Bs.

Bs. Tab.

Dr.

Vx. that would real - ly be a

B. Vx. break - thru.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 4

Bs.

Bs. Tab.

Dr.

Vx. A - ha, a - ha, a - ha, a - ha,

B. Vx.

Gtr. 1

Gtr. 1 Tab.

Kbd. 4 double tracked

Dr.

echo and filter

Vx. *a - ha, a - ha, a - ha, a - ha, a - ha, a - ha, a - ha, a - ha, a - ha, a - ha, a - ha, a - ha,*

Kbd. 2 *fat bass synth.*

Kbd. 3

Kbd. 4

Dr.

Vx. *a - ha, a - ha, a - ha, a - ha.*

B. Vx.

Break - thru.

flange and echo

Gtr. 1

Gtr. 1 Tab.

Kbd. 3

Kbd. 4

Dr.

# Who Wants To Live Forever

Words & Music by  
Brian May

Free time

Tempo rubato (♩ = 72)

Em

Amadd9

Em

There's no time for us, there's no place for us.

organ sound

Red.

Bass Drum  
Woodblock

Vx. Em7/D Em6/C# G/D A7 Dsus4 D

What is this thing that builds our dreams, — yet slips a - way from us. Who

Kbd. 1

Str.

0:38

Vx. C G/B Am C G7/B Am7 D11

wants to live for - ev - er? Who wants to live for - ev - er? Ooh.

B. Vx.

Who wants to live for - ev - er?

Kbd. 1

Fr. Hns.

Str.

Dadd9

0.58

Amadd9

Em

199

Vx. There's no chance for us, it's all de - ci - ded for us.

Kbd. 1

Kbd. 2 piccolo sound 8va

Fr. Hns.

Str.

Perc. Bass Drum

Vx. This world has on - ly one sweet mo - ment set a - side for us. Who

Kbd. 1

Fr. Hns.

Str.

Perc.

200 1.25

C G/B Am C G7/B Am7

Vx. wants to live for - ev - er? Who wants to live for - ev - er?

B. Vx. Who wants to live for - ev - er?

Kbd. I

Fr. Hns.

Tbns.

Str.

Dr.

D11 G/B C G/B Am C G/B

Vx. Ooh. Who dares to love for -

B. Vx. Ooh. Who dares to love for -

Kbd. I

Fr. Hns.

Tpts.

Tbns.

Str.

Dr.



Vx.  - ev - er? Oh, ooh, when love must die.

B. Vx.  - ev - er?

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Fr. Hns. 

Tpts. 

Tbns. 

Str. 

Dr. 

tr. 1

tr. 1 ab.

tr. 2

tr. 2 ab.

tr. 3

tr. 3 ab.

pd. 1

str.

erc.

Dr.

Cmaj7

Em

Woodblock

Chord symbols: Cmaj7, Em, Cmaj7

**Gtr. 1**  
Tab. 9. 7 8 8 9 7 8 8 10 12 12 9 9 11

**Gtr. 2**  
Tab. 4 4-5 4-2 4-4 12

**Gtr. 3**  
Tab. 2 5 5 4 4 5 5 7 7 5 5 4 4 5 2 5 5 4 4 5 5 7 7 5 5 4 4 5 4 5 5 7 7 5 5 4 4 5 5

**Kbd. 1**

**Kbd. 2**  
synth. string 8va

**Str.**

**Perc.**

**Dr.**

This musical score page, numbered 203, contains staves for various instruments. The guitar parts (Gtr. 1, 2, 3) include both standard notation and guitar tablature. Gtr. 1 has a Cmaj7 chord symbol and a melodic line with a triplet. Gtr. 2 has a Cmaj7 chord symbol and a melodic line with a triplet. Gtr. 3 has a Cmaj7 chord symbol and a melodic line with a triplet. The keyboard parts (Kbd. 1, 2) include standard notation and a synth. string part with an 8va marking. The string part (Str.) includes standard notation and a long, sustained note. The percussion part (Perc.) includes standard notation and a long, sustained note. The drum part (Dr.) includes standard notation and a long, sustained note.

Vx. *But touch my tears \_\_\_\_\_ with your*

Gtr. 1 *stroll*

Gtr. 1 Tab. (11) 12-11-12-11-11-12-11-9-7-9-7 10-9-7-5

Gtr. 2 *fade in*

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab. 4 5 5 4 4-5 5 7 7-5 5 4 4-5 5 4 5 5 4-4 5 5 7 7 5 5 4 4-5 5 4 5 5 4-4 5 5 7 7 5 5 4 4-5 5

Kbd. 1

Tbns.

Str.

Perc.

Dr.

Vx. *C* lips, touch my world *Em* with your fin - ger - tips. *C* And

Gtr. 2 *sim.*

Gtr. 2 Tab.

Gtr. 3 *fade*

Gtr. 3 Tab.

Kbd. 1

Tbns.

Str.

Dr.

The musical score is arranged in a multi-staff format. The vocal line (Vx.) is at the top, with lyrics and chord markings (C, Em, C). Below it are two guitar staves (Gtr. 2 and Gtr. 3) with tablature and melodic lines. The keyboard (Kbd. 1) part consists of two staves with block chords. The tuba (Tbns.) and strings (Str.) parts are in the lower middle section, featuring rhythmic patterns. The drum (Dr.) part is at the bottom, showing a complex rhythmic pattern. The score is marked with 'sim.' (sustained) and 'fade' for the guitar parts, and 'And' for the vocal line.

Vx. we can have \_\_\_\_\_ for - ev - er, \_\_\_\_\_ and we can love \_\_\_\_\_ for - ev - er. \_\_\_\_\_ For -

Gtr. 1

Gtr. 1 Tab. 10 9 7 10 9 7 7 7 7 7 5 5

Gtr. 2

Gtr. 2 Tab. 3 2 4 3 7 9

Fr. Hns.

Tbns.

Str.

Dr.

Vx. - ev - er \_\_\_\_\_ is our to - day. \_\_\_\_\_ Who

Gtr. 1

Gtr. 1 Tab. 4. 4 4 5 5 5 5 2

Gtr. 2

Gtr. 2 Tab. 9 5 5

Fr. Hns.

Tbns.

Str.

Dr.

G

D/F#

Em

G

D/F#

Vx.

wants \_\_\_\_\_ to live \_\_\_\_\_ for - ev - er? \_\_\_\_\_

Who wants \_\_\_\_\_ to live \_\_\_\_\_ for -

B. Vx.

wants \_\_\_\_\_ to live \_\_\_\_\_ for - ev - er? \_\_\_\_\_

Who wants \_\_\_\_\_ to live \_\_\_\_\_ for -

Gtr. 1

Gtr. 1

Tab.

Gtr. 2

Gtr. 2

Tab.

Gtr. 3

Gtr. 3

Tab.

Fr.

Hns.

Tbns.

Str.

Dr.

Em Em7/D Em6/C# A7/C# Dsus4add9 Gm7/D

Vx. - ev - er? For - ev - er is our to-day.

3

Gtr. 1 14 16 14 12 12

Gtr. 2 fret noise

Gtr. 3 4 2

Kbd. 1

Fr. Hns.

Tbns.

8va

Str.

Dr.



Vx. Who waits for-ev - er a-ny-way?

B. Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Fr. Hns.

Str.

Dr.

*fade in*

15

15

*fade in*

12

12

bd. 1

Fr.  
Ins.

Str.

Dr.

Gtr. 1

Gtr. 1  
Tab.

Kbd. 1

Fr.  
Hns.

Str.

Dr.

4:15  
Em

C/E

Am7/E

8va

12

12

15

14

15

17

19

3

3

3

Em Em9 A9/E

Em

211

(8va)

Gr. 1

Gr. 1 Tab.

Kbd. 1

Kbd. 2

Fr. Hns.

Str.

Dr.

woodwind sound

15 15 12

3 3

Dadd9

rit.

E5

Gr. 1

Gr. 1 Tab.

Kbd. 1

Kbd. 2

Fr. Hns.

Str.

Dr.

12 12

rit.

# Headlong

Words & Music by  
Queen

(♩ = 144)  
[D]

Voice

Backing  
Vocals

Guitar 1  
(Electric)

Guitar 1  
Tablature

Guitar 2  
(Electric)

Guitar 2  
Tablature

Piano

Bass  
(5-String)

Bass  
Tablature

Drums

phasing and wah-wah

D . . . . .

-2 . . . . .

D . . . . .

-2 . . . . .

8vb

B E A D G

delay = ♩

0:10

Vx. And you're rush-ing head-long, you've got a new goal, and you're rush-ing head-long out of con-trol, and you think you're

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

*feedback sustain*

Pno. (8vb)

Bs.

Bs. Tab.

Dr.

0:21

Vx. so strong, but there ain't no stop-ping, no there's no-thin' you can do a-bout it, — no-thin' you can do, no there's

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Pno. (8vb)

Bs.

Bs. Tab.

Dr.

0:36

Vx. And you're rush-ing head - long, you've got a new goal, and you're rush-ing

B. Vx. head - long,

8va

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Pno. (8vb)

Bs.

Bs. Tab.

Dr.

215

Vx. head - long out of con-trol, and you think you're so strong, but there ain't no stop-ping, no there's

B. Vx. head - long, so strong,

Elec. Gtr. 2 *let ring*

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

C5  
 G5  
 [ D ]

Vx.  
 no-thin' you can do a-bout it, yeah.

B. Vx.  
 no-thin' you can do a-bout it.

Elec. Gtr. 2  
 Elec. Gtr. 2 Tab.

Bs.  
 Bs. Tab.

Dr.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

The first system of the musical score includes staves for Electric Guitar 2, Bass, and Drums. The Electric Guitar 2 staff shows a melodic line with a feedback effect indicated by a wavy line. The Bass staff has a simple bass line. The Drums staff shows a consistent drum pattern.

Vx.

Hey, he used to be a man with a stick in his hand.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

The second system of the musical score includes staves for Vocal, Electric Guitar 1, Electric Guitar 2, Bass, and Drums. The Vocal staff has a time signature change to 1:03. The Electric Guitar 1 staff has a melodic line with a wavy line. The Electric Guitar 2 staff has a complex fretting pattern. The Bass staff has a simple bass line. The Drums staff shows a consistent drum pattern.



C G/B C5 [D]

Vx. She used to be a wo-man with a hot - dog stand.

B. Vx. Hoop did - dy did - dy hoop did - dy do.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

C G/B [A] 1:16

Vx. Hoop did - dy do. Now you got soup\_ in the laun - dry bag.\_

B. Vx. Hoop did - dy did - dy hoop did - dy do.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. Now you got strings you're gon-na lose your rag. You're get-tin' in a fight then it ain't so groo-vy when you're

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. scream-ing in the night, 'Let me out of this cheap 'B' mo-vie.' F#5 A5 G5 F5 D5

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

[D]

Vx. Head - long down the high - way, and you're rush-ing head - long out of con-trol, and you think you're

B. Vx. Head - long, head - long,

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. so strong, but there ain't no stop - ping, and you can't stop rock-in', and there's no-thin' you can, no-thin' you can,

B. Vx. so strong, no-thin' you can, no-thin' you can,

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

1:55

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

When a

Vx. red hot man meets a white hot la - dy, oh soon the

B. Vx. Hoop did - dy did - dy hoop did - dy do.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

[ D ] C5 G/B [ A ]

Vx. fire starts a - rag - ing gets 'em more than half cra - zy. Oh

B. Vx. Hoop did - dy did - dy hoop did - dy do.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. now they start freak-ing ev-'ry way\_ you turn,\_ you can't start walk-ing 'cause your feet got burned. It

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. ain't no time to fi-gure wrong from right, 'cause rea-son's out the win-dow. Bet-ter hold on tight, you're rush-ing

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. head - long, head - long, yeah — you think you're

B. Vx. head - long, head - long, out of con-trol,

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. so strong, but there ain't no stop-ping, and there's no-thin' you, no-thin' you, no-thin' you can do a-bout it at all. —

B. Vx. so strong, no-thin' you, no-thin' you, no-thin' you can do a-bout it at all. —

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.



Vx.

Vx.

lec. tr. 1

lec. tr. 1 ab.

8va

21 22 22

feedback

lec. tr. 2

lec. tr. 2 ab.

Bs.

Bs. ab.

Dr.

ec. r. 1

ec. r. 1 ab.

ec. r. 2

ec. r. 2 ab.

phasing and wah-wah

Bs.

Bs. ab.

Dr.



Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Dr.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

C5

G/B

C

[D]

C5

G/B

[A]

8va

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. *Yeah* *yeah*

Elec. Gtr. 1 *8va*

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. *al-right* *go.*

Elec. Gtr. 1 *(8va)*

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. And you're rush-ing head - long down the high - way, and you're rush-ing head - long out of

Vx. head - long, head - long,

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. con-trol, and you think you're so strong, but there ain't no stop-ping, there's no-thin', no-thin',

3. Vx. so strong.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

G5

[ D ]

Vx. *no-thin' you can do a-bout it, yeah.*

B. Vx. *Ooh*

Elec. Gtr. 1 *8va*

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. *Ha-ha.*

B. Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. Head - long,

B. Vx. (whispered) Rush-in', rush-in',

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. yeah, yeah, yeah.

B. Vx. rush-in', rush-in', rush-in', rush-in', rush-in', rush-in', rush-in',

Elec. Gtr. 1 feedback

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. Head-long,

B. Vx. head - long

Elec. Gtr. 1

Elec. Gtr. 1 Tab. 13 15 13 10 13 10

Elec. Gtr. 2

Elec. Gtr. 2 Tab. 7 5

Bs.

Bs. Tab. 0 3

Dr.

Free time

Vx. head - long. sampled and repeated backwards

B. Vx. head - long. Head-long

Elec. Gtr. 1 8va 13 13 14 10 10

Elec. Gtr. 1 Tab. 13 13 14 10 10

Elec. Gtr. 2

Elec. Gtr. 2 Tab. 7 5

Bs.

Bs. Tab. 0 3 0 0 0 3 0 0 0 0 3 5 10

Dr.



# The Miracle

Words & Music by  
Queen

(♩ = 92)

Cm

Ev-ery drop of rain that falls in Sa -

swept filter

pizzicato string sound

mellow pluck

Tambourine  
Electronic Metronome



A<sup>b</sup>B<sup>b</sup>7E<sup>b</sup>

Vx. *ha - ra De - sert says it all, it's a mi - ra - cle. All God's cre - a - tions great and small, the*

Kbd. 1 shimmer harp with delay *8vb*

Kbd. 2 *8va*

Kbd. 3 string pad

Kbd. 4

Bs.

Bs. Tab.

Dr.

Cm

G7

Vx. *Gold - en Gate and the Taj Ma - hal, that's a mi - ra - cle.*

Kbd. 1 *8va*

Kbd. 2 *8va*

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Vx.  $\text{D}^b$   $\text{C}^b6$   $\text{B}^b7$

Test-tube ba - bies be-ing born, Mo-thers, Fa-thers, dead and gone, it's a mi - ra - cle.

Kbd. 1  $\text{8vb}$   $\text{2d.}$

Kbd. 2

Kbd. 3

Kbd. 4

Pno.  $\text{rh}$   $\text{lh}$

Bs.

Bs. Tab.

Perc. Tambourine

Dr.

Vx. We're hav-ing a mi-ra - cle\_ on earth. Mo-ther na - ture does it all\_ for

B. Vx. We're hav-ing a mi-ra - cle\_ on earth.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

The musical score is written for a band. It includes vocal parts for a male voice (Vx.) and a female voice (B. Vx.), both with lyrics. The instrumental parts include two guitars (Gtr. 2 and Gtr. 3) with standard notation and tablature, two keyboards (Kbd. 2 and Kbd. 3), a bass (Bs.) with standard notation and tablature, percussion (Perc.), and drums (Dr.). The score is in the key of E-flat major (three flats) and 4/4 time. The tempo is marked as 0:29. The page number is 235. The score is divided into measures by vertical bar lines. The vocal parts have lyrics written below the notes. The instrumental parts have musical notation and tablature. The tablature for the guitars and bass uses numbers 1-9 to indicate fret positions. The percussion part uses 'x' marks to indicate hits. The drum part uses standard drum notation.



Eb7add4/Ab

Eb7add4/Bb

Eb6

Vx. mi-ra - cle. It's a

B. Vx. It's a mi-ra - cle, oh aah.

B. Vx. Aah

Gtr. 3 reverse tape effect

Gtr. 3 Tab. 4 4 5

Kbd. 2

Kbd. 3

Bs. 4 4 4 4 6 6 6 6 11 11 13 13 13

Bs. Tab. 11 2 8

Perc.

Dr.

Ab

Vx. mi-ra - cle.

Gtr. 2 8 10 10 8 6 5 3

Gtr. 2 Tab. 3

Gtr. 3 fade out

Gtr. 3 Tab. 8 6 8 6 8 10 8 10 8 10 11 10 11 6 8 6 8 6 8 10 11 11 9 9 11 13

Bs. 4 6 8 6 6 6 8 6 8 6 8

Bs. Tab. 4 6 8 6 8 6 8 6 8 6 8

Perc.

Dr.

Vx. The one thing we're all waiting for is peace on earth, an end

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Dr.

Vx. to war. It's a mi-ra-cle we need, the mi-ra-cle.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

G<sup>b</sup>G<sup>b</sup>/A<sup>b</sup>G<sup>b</sup>/B<sup>b</sup>G<sup>b</sup>/B<sup>b</sup>A<sup>b</sup>11

239

Vx.

The mi-ra - cle

Gtr. 1

Gtr. 1

Tab.

Gtr. 2

Gtr. 2

Tab.

Gtr. 3

Gtr. 3

Tab.

Gtr. Chr.

Gtr. Chr.

Tab.

Kbd. 3

Bs.

Bs.

Tab.

Perc.

Dr.



36

Vx. we're all wait - ing for \_\_\_\_\_ to - day. \_\_\_\_\_

B. Vx. for \_\_\_\_\_

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Perc.

Dr.

Ab7 Db

39

1:39 Cm

Vx. If ev - ery leaf on ev - ery tree could

Kbd. 2

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Perc.

Dr.



Ab

Bb7

Eb

241

Vx.

tell a sto - ry, that would be a mi - ra - cle.

If ev - ery child on ev - ery street had

Gtr. 1

Gtr. 1  
Tab.

Kbd. 1

8vb.  
Ped.

Kbd. 2

Kbd. 3

Kbd. 4

Bs.

Bs.  
Tab.

Perc.

Dr.

Vx. *clothes to wear and food to eat, that's a mi - ra - cle. If*

Gtr. 1 *sim.*

Gtr. 1 Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Perc.

Dr.

Vx. all God's peo - ple could be free to live in per - fect har - mo - ny, it's a mi - ra - cle.

Gtr. 1

Gtr. 1 Tab.

Gtr. Chr.

Gtr. Chr. Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Perc.

Dr.

Vx. We're hav-ing a mi-ra - cle\_ on earth. Mo-ther na - ture does it all\_ for

B. Vx. We're hav-ing a mi-ra - cle\_ on earth.

Gtr. Chr.

Gtr. Chr. Tab.

Kbd. 1 swept filter

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

53 2:16 cb

Vx. us. O - pen hearts and sur - ge-ry, Sun - day morn-ings with a cup of tea,

B. Vx. The won - ders of this world go on.

Kbd. 1 swept filter

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

56

Gb

Ab7/Gb

Ebm7add4/Ab

Ebm7add4/Bb

245

Vx.



Su - per Powers

al - ways fight-ing

but

Mo - na Li - sa

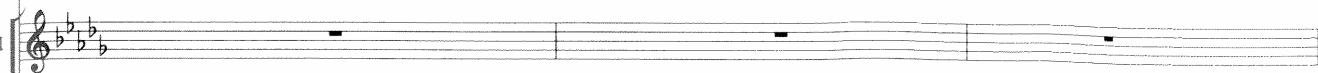
just keeps on

smil-ing, it's a

mi-ra - cle.

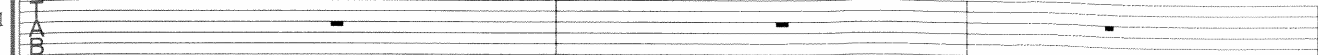
It's a

Gtr. 1

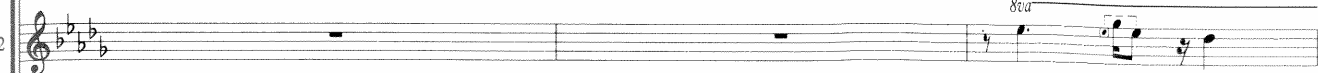


Gtr. 1

Tab.



Gtr. 2



Gtr. 2

Tab.



Gtr. 3



Gtr. 3

Tab.



Kbd. 1



Kbd. 2



Kbd. 3



Bs.



Bs.

Tab.



Dr.



Vx. We're hav-ing a mi-ra - cle\_ on earth. Mo-ther na - ture does it all\_ for

B. Vx. We're hav-ing a mi-ra - cle\_ on earth.

Gtr. Chr.

Gtr. Chr. Tab.

Kbd. 1

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

swept filter

Vx. us. O - pen hearts and sur - ge-ry, Sun - day morn-ings with a cup of tea,

B. Vx. The won - ders of this world go on.

Kbd. 1

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

swept filter

Gb

Ab7/Gb

Eb7add4/Ab

Eb7add4/Bb

Vx.

Su - per Powers al - ways fight - ing but Mo - na Li - sa just keeps on smil - ing, it's a mi - ra - cle. It's a

Gtr. 1

Gtr. 1

Tab.

Gtr. 2

Gtr. 2

Tab.

Gtr. 3

Gtr. 3

Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Bs.

Bs.

Tab.

Dr.

Vx.



Gtr. 1

Gtr. 1  
Tab.

8va

Gtr. 2

Gtr. 2  
Tab.

Gtr. 3

Gtr. 3  
Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Bs.

Bs.  
Tab.

Perc.

Dr.





Ab7/Gb

2:58 Ebm7add4/Ab Ebm7add4/Bb Ebm7add4/Ab Ebm7add4/Bb

Vx. Well, it's a mi-ra - cle, it's a mi-ra - cle.

B. Vx. It's a

Gtr. 1 (8va)

Gtr. 1 Tab. 20 21 20 20 20 9

Gtr. 2 fade in feedback

Gtr. 2 Tab. 7 7 7

Gtr. 3 fade in

Gtr. 3 Tab. 6 8 5

Kbd. 1

Kbd. 2

Kbd. 3

Bs.

Bs. Tab. 2 2 2 2 2 2 2 2 4 4 4 4 6 6 6 6 11 4 4 4 4 6 6 6 6 11

Perc.

Dr.

Vx. It's a mi-ra - cle.

Vx. mi-ra - cle, oh ahh.

Vx. Aah

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

3:13 Db

Eb7/Db

Ab/C

Vx. The one thing we're all wait - ing for is peace on earth and an

B. Vx. (spoken) The one thing we're all wait-ing for peace on earth

Kbd. 3 doubled with piano sound

Bs.

Bs. Tab.

Dr.

78

Chords:  $G^b$ ,  $D^b$ ,  $B^b m7$ ,  $E^b 11$ ,  $C7/E$ ,  $Fm$

Vx. end to war, it's a mi-ra-cle we need, the mi-ra-cle.

B. Vx. end to war.

Grtr. 1 *fade in*

Grtr. 1 Tab. 9 9 7 6 8

Grtr. 3 8 9 10

Kbd. 3 + 8va

Bs. 2 2 4 6 4 6 6 6 8 6 8 7 8 8 3

Bs. Tab. 2 2 4 6 4 6 6 6 8 6 8 7 8 8 3

Dr. H

82

Chords:  $G^b$ ,  $G^b/A^b$ ,  $G^b/B^b$ ,  $G^b/D^b$ ,  $A^b 11$

B. Vx. The mi-ra-cle.

Grtr. 1 6 6 8 10 8 10 8 10 8 6 6 13

Grtr. 1 Tab. 6 6 8 10 8 10 8 10 8 6 6 13

Grtr. 2 *harmonizer, sounds one octave higher* *tr* 11 13 14 16 16 19 20 23

Grtr. 2 Tab. 11 13 14 16 16 19 20 23

Grtr. 3 *harmonizer, sounds one octave higher* *tr* 7 9 11 13 13 14

Grtr. 3 Tab. 7 9 11 13 13 14

Kbd. 3 - 8va

Bs. 2 2 2 2 4 4 4 4 6 6 6 6 9 9 9 9 9 16 11 13 15 13

Bs. Tab. 2 2 2 2 4 4 4 4 6 6 6 6 9 9 9 9 9 16 11 13 15 13

Dr. H

Vx. Peace on earth and end to war to - day.

B. Vx. war

Gr. 1

Gr. 1 Tab.

Kbd. 3

Kbd. 4 flappy bass synth.  
8vb

Bs.

Bs. Tab.

Perc.

Dr.

Gr. 1 fret noise

Gr. 1 Tab.

Kbd. 4 (8vb)

Perc.

Dr.

Gr. 1

Gr. 1 Tab.

Kbd. 4

Dr.

*sim.*

(8vb)

Gr. 1

Gr. 1 Tab.

Kbd. 4

Dr.

*8va*

!

(8vb)

Gr. 1

Gr. 1 Tab.

Kbd. 4

Dr.

*8va*

(8vb)

100

254

(8va)

Gtr. 1

Gtr. 1

Tab.

Kbd. 4

Dr.

Vx.

B. Vx.

Gtr. 1

Gtr. 1

Tab.

Kbd. 4

Dr.

4:15

(♩ = 92)

fade in.....

That time will come, one day you'll see,

That time will come, one day you'll see,

fade out.....

backing continues (♩ = 96)

(8vb)

(fade in).....

Vx. when we can all \_\_\_\_\_ be

B. Vx. when we can all \_\_\_\_\_ be

(fade out).....

Gtr. 1

Gtr. 1 Tab.

Kbd. 4 (8vb)

Dr.

106

all (♩ = 92)

db

Eb7/D♭

A♭/C

G♭

repeat to fade

Vx. friends. That time will come, \_\_\_\_\_ one day you'll see, \_\_\_\_\_ when we can all \_\_\_\_\_ be

B. Vx. friends. That time will come, \_\_\_\_\_ one day you'll see, \_\_\_\_\_ when we can all \_\_\_\_\_ be

8va

Gtr. 3

Gtr. 3 Tab.

Kbd. 3

Kbd. 4 1st time only 8vb

Bs.

Bs. Tab.

Dr.



# I'm Going Slightly Mad

Words & Music by  
Queen

(♩ = 116)  
Dm

Score for *I'm Going Slightly Mad* by Queen. The score is written for a 4/4 time signature with a tempo of 116 beats per minute (♩ = 116) and a key signature of D minor (Dm).

The score includes staves for the following instruments:

- Voice
- Backing Vocals
- Guitar 1 (Electric)
- Guitar 1 Tablature
- Guitar 2 (Electric)
- Guitar 2 Tablature
- Guitar 3 (Electric)
- Guitar 3 Tablature
- Keyboard
- Piano
- Bass (5-String)
- Bass Tablature
- Drums

The score features a "voice sample" in the Keyboard part, which includes the lyrics "I'm going slightly mad". The Bass (5-String) part includes a sequence of notes: B, E, A, D, G. The Drums part includes a "Shaker" and "Wind chimes" section.

**Vx.** *b* **Dm** **Em7dim5**

When the out-side temp - 'ra-ture ri - ses — and the mean-ing is oh so  
I'm one card short of a full deck, I'm not quite the shill-ing,

**Gtr. 3** *Guitar synth.*

**Gtr. 3 Tab.**

**Kbd.**

**Bs.** *(8va)*

**Bs. Tab.**

**Dr.** *Shaker doubles Hi-hat throughout*

**C#dim/E** **Dm** **Em7dim5**

clear, one thou - sand and one yel-low daf - fo - dils be - gin to dance in front of  
one wave — short of a ship-wreck, I'm not my us - ual

**Gtr. 3**

**Gtr. 3 Tab.**

**Kbd.**

**Bs.**

**Bs. Tab.**

**Dr.**

Vx. you, oh dear. Are they trying to tell you some-thing? You're  
top bill - ing, I'm com - ing down with a fe - ver,

B. Vx. 2nd time Ooh

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

Vx. miss - ing that one fi - nal screw, you're sim - ply not in the pink my dear,  
I'm real - ly out to sea, this ket - tle is boil - ing o - ver

B. Vx. Ooh

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

Vx. *to be hon-est\_\_ you have-n't got a clue.*  
*I think I'm a ba-na-na tree. (oh dear)*

B. Vx.

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

0:49  
2:02

D

Dmdim5

Em7dim5

D

Dmdim5

Em7dim5

Vx. *I'm go-ing\_\_ slight-ly mad,\_* *I'm go-ing slight-ly\_\_ mad,*

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

Vx.  F Em

Gtr. 3 

Gtr. 3 Tab. 

Kbd. 

Bs. 

Bs. Tab. 

Dr. 

Vx.  F Bdim/Ab

Gtr. 3 

Gtr. 3 Tab. 

Kbd. 

Bs. 

Bs. Tab. 

Dr. 

37  
1. Gm6

1:16

Dm

261

Vx. (Oh dear!) (laughter)

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

2:25

2. Gm7

Dm

D

(Oh dear!)

Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

distortion

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

clean sound

8va



Bdim/A $\flat$ 

Gm7

Dm

B. Vx. *Ooh ooh aah aah ooh ooh aah aah*

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

88

F $\sharp$ 7

G

Vx. *I'm knit-ting with on - ly one nee-dle, un - ra-vel-ling fast it's true,*

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.



92

Vx. I'm driv - ing on - ly three wheels these days, but my dear how a - bout you?

Gr. 3

Gr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

95

Gr. 3 A9 A7 B9 B7

Gr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

Chord progression: E, E<sup>dim</sup>5, F<sup>#</sup>m7<sup>dim</sup>5, E, E<sup>dim</sup>5, F<sup>#</sup>m7<sup>dim</sup>5.

Vx. I'm go-ing slight - ly mad, I'm go-ing slight - ly mad, it fi - nal - ly

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

Chord progression: G, F<sup>#</sup>m, G.

Vx. hap-pened, it fi - nal - ly hap-pened, oh yes, it fi - nal - ly hap - pened.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

266

C#dim/Bb

Am7

C#dim/Bb

Vx. I'm slight - ly mad! Just ve - ry slight - ly mad!

B. Vx. Mad

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

Am7

Em

And there you have it!

Vx. And there you have it!

B. Vx.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

268 116 delay (approx. 2 secs.)

*sim.*

Gr. 1

Gr. 1 Tab.

Kbd.

Pno.

Bs.

Bs. Tab.

Dr.

17-15 14 13 12 17-15 14 13 12

3 3 8vb

121

Kbd.

Bs.

Bs. Tab.

Dr.

tremolo picking

7

3 3 3 3 7 5 7 7 7 7 7 7 2 4 0 2 4 5 7 9

# The Invisible Man

Words & Music by  
Queen

(♩ = 120)

[C]

F

Voice

(whispered) I'm the in - vi - si - ble man, I'm the in - vi - si - ble man. In - cre - di - ble how you can

Backing Vocals

Guitar 1 (Electric)

Guitar 1 Tablature

Guitar 2 (Electric)

Guitar 2 Tablature

Guitar 3 (Electric)

Guitar 3 Tablature

Keyboard 1

Keyboard 2

Keyboard 3

orchestral hit

flanged noise

Keyboard 4

synth. brass

Keyboard 5

Keyboard 6

Bass

Bass Tablature

Crash Cymbal, Electronic Hi-Hat  
Electronic Snare, Electronic Bass Drum

Percussion

Drums

Vx. *see right through me.*

Kbd. 3

Kbd. 4

Kbd. 5

Kbd. 6

Dr.

bass synth.  
8vb throughout

bass synth.  
8vb throughout

Vx.

B. Vx.

Kbd. 5

Kbd. 6

Dr.

*When you*

*(growl) Fred-die Mer - cu-ry!*

Vx.

B. Vx.

Kbd. 3

Kbd. 5

Kbd. 6

Dr.

*hear a sound that you just can't place, feel some-thing move that you*

oboe/bassoon sound  
8vb

Vx. just can't place. When some-thing sits on the end of your bed, don't

Kbd. 3

Kbd. 5

Kbd. 6

Dr.

Vx. turn a - round when you hear me tread.

B. Vx. (sung) I'm the in - vi-si-ble man, I'm the in -

(whispered)

orchestral hit

Kbd. 3

Kbd. 4

Kbd. 5

Kbd. 6

Bs.

Bs. Tab.

Dr.



Vx. In - cre-di-ble how you can see right through me.

B. Vx. - vi-si-ble man.

Kbd. 3 flanged noise

Kbd. 4

Kbd. 5

Bs.

Bs. Tab.

Perc. Crash Cymbal

Dr.

[C]

Vx. It's cri-mi-nal

B. Vx. I'm the in - vi-si-ble man, I'm the in - vi-si-ble man.

Kbd. 3 orchestral hit

Kbd. 4

Kbd. 5

Bs.

Bs. Tab.

Perc. El. Snare

Dr.



Vx. in your bed, and I'm in your life, and I'm in your head. Like the

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 6

Bs.

Bs. Tab.

Perc.

Dr.

Vx. C. I. A. or the F. B. I., you'll ne-ver get close, ne-ver take

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 3 square lead

Kbd. 4

Kbd. 6

Bs.

Bs. Tab.

Perc.

Dr.

1:15

Vx. me a-live. In - cre-di-ble

B. Vx. I'm the in - vi-si-ble man, I'm the in - vi-si-ble man.

Kbd. 3

Kbd. 4

Kbd. 5

Kbd. 6

Bs.

Bs. Tab.

Perc.

El. Snare

Dr.

F/C C

Vx. how you can see right through me.

B. Vx. I'm the in -

Gtr. 3

Gtr. 3 Tab.

Kbd. 3

Kbd. 4

Kbd. 5

Bs.

Bs. Tab.

Perc.

Dr.

flanged strings

Vx. It's cri-mi-nal how I can

B. Vx. - vi-si-ble man, I'm the in - vi-si-ble man.

Gtr. 3

Gtr. 3 Tab.

Kbd. 3 flanged noise

Kbd. 4

Kbd. 5

Bs.

Bs. Tab.

Perc.

Dr.

Vx. see right through you. Hah, hah, hah, hel - lo.

B. Vx. (child-like falsetto) Pro - fes - sor

Gtr. 3

Gtr. 3 Tab.

Kbd. 3

Kbd. 4 flanged choir and strings

Bs.

Bs. Tab.

Dr.



Vx. boy or a girl. No - one knows what I've been through, let my flag un - furl. Swore I'd

B. Vx. girl.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx. E make my mark, from the edge of the world, from the

B. Vx. from the

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

overdub

Bs.

Bs. Tab.

Dr.



Vx. *edge of the world, from the edge of the world. *echo**

B. Vx. *edge of the world,*

Gtr. 2 *echo*

Gtr. 2 Tab.

Gtr. 3 *echo*

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

2:05

[C]

B. Vx. *Brian*

Gtr. 1 *ad lib. slides*

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.



3. Vx. — May, Brian May!

Gr. 1 *8va* *sim.*

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Kbd. 5

Kbd. 6

Dr.

(8va)

Gr. 1

Gr. 1 Tab.

Gr. 3 traffic-like sound f/x

Kbd. 5

Kbd. 6

Dr.

(8va)

Gtr. 1

Gtr. 1 Tab.

Kbd. 5

Kbd. 6

Dr.

(8va)

Gtr. 1

Gtr. 1 Tab.

oboe/bassoon sound

Kbd. 3

Kbd. 5

Kbd. 6

Dr.

(8va)

Gtr. 1

Gtr. 1 Tab.

Kbd. 3

Kbd. 5

Kbd. 6

Dr.

Vx. *Now I'm on your track and I'm*

(8va)

Gr. 1 *echo dissolve*

Gr. 1 Tab.

Kbd. 3 (8vb)

Kbd. 5

Kbd. 6

Dr.

Vx. *in your mind, and I'm on your back but don't look be-hind. I'm your*

Gr. 1

Gr. 1 Tab.

Kbd. 3 (8vb)

Kbd. 4 *synth. brass*

Kbd. 5

Kbd. 6

Dr.

Vx. mean - est thought, I'm your dark - est fear, but I'll ne-ver get caught, can't

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 5

Kbd. 6

Dr.

C C/Bb

Vx. shake me, shake me dear. In - cre-di-ble

B. Vx.

I'm the in - vi-si-ble man, I'm the in - vi-si-ble man.

orchestral hit

Kbd. 3

Kbd. 4

Kbd. 5

Kbd. 6

Bs.

Bs. Tab.

Perc.

El. Snare

Dr.

how you can see right through me. Watch me now! I'm the in -

Vx. - vi-si-ble man, I'm the in - vi-si-ble man. It's cri-mi-nal how I can  
 Vx. - vi-si-ble man, I'm the in - vi-si-ble man.  
 Gtr. 3  
 Gtr. 3 Tab  
 Bbd. 3 orchestral hit flanged noise  
 Bbd. 4  
 Bbd. 5  
 Bs.  
 Bs. Tab.  
 Perc.  
 Dr.

Vx. *see right through you. Look at me, look at me.*

Gtr. 3

Gtr. 3  
Tab.

Kbd. 3

Kbd. 4

Kbd. 5

Kbd. 6

Bs.

Bs.  
Tab.

Perc.

Dr.

B. Vx. *R-r-ro - ger Tay - lor!*

Kbd. 3 *flanged strings*

Kbd. 4

Kbd. 5

Kbd. 6

Dr.

Vx. Shake me, shake me, shake me dear.

Gr. 3

Gr. 3 Tab.

bd. 5

bd. 6

El. Hi-Hat

Perc.

Dr.

oboe/bassoon sound

8vb.

bd. 4

flanged strings

bd. 5

bd. 6

Crash Cymbal

Perc.

Dr.

bd. 2

scratch f/x

bd. 3

(8vb)

bd. 5

bd. 6

El. Hi-Hat

Perc.

Dr.



B. Vx. *(vocal sample)* Sh-shake,

Kbd. 1 *noise, chromatic gliss.*

Kbd. 2

Kbd. 3

Kbd. 5

Kbd. 6

Perc. *Crash Cymbal* *El. Hi-Hat*

Dr.

B. Vx. *fade*

*shake.*

*satellite sound f/x*  
*8va*

Kbd. 1

Kbd. 3 *8vb*

Kbd. 5

Kbd. 6

Perc. *Crash Cymbal*

Dr.



B. Vx. 

(vocal sample) Ha! ~  
tremolo rate = 

Gr. 3 

Gr. 3 Tab. 

Kbd. 1 

Kbd. 3 

(8vb) 

Kbd. 4 

flanged strings 

Kbd. 5 

Kbd. 6 

El. Hi-Hat 

Perc. 

Dr. 

Gr. 3 

Gr. 3 Tab. 

Kbd. 5 

Kbd. 6 

Perc. 

Dr. 

# Hammer To Fall

Words & Music by  
Brian May

(♩ = 128)

A

D/A

A

D/A

A

D/A

E/A

Voice

Backing  
VocalsGuitar 1  
(Electric)Guitar 1  
TablatureGuitar 2  
(Electric)Guitar 2  
TablatureGuitar 3  
(Electric)Guitar 3  
TablatureGuitar 4  
(Electric)Guitar 4  
Tablature

Keyboard

Bass

Bass  
Tablature

Percussion

Electronic Snare

Drums

0:08

A D/A A D/A A D/A Eadd4 A

Yeah!

0:16

D/A A D/A A D/A E/A Eadd4 A

Here we stand and here we fall, his - to - ry won't care at all.

Guitar 3 doubles

292

E/A D/A A

Vx. Yeah! \_\_\_\_\_ We're just wait-ing for the ham-mer to fall. \_\_\_\_\_ Yeah!

B. Vx. Comes to you \_\_\_\_\_ as \_\_\_\_\_ to \_\_\_\_\_ us all. \_\_\_\_\_

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vx. D/A A D/A A D/A E/A Eadd4 A Oh

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

Vx. *D/A A D/A A D/A E/A Eadd4 A*  
ev - ery night and ev - ery day, a lit - tle piece of you is fall - ing a - way... But

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

piano sound  
8va throughout

Kbd.

Bs.

Bs. Tab.

Perc.

Dr.

Vx. *D/A A D/A A D/A E/A Eadd4 A*  
lift your face... the west-ern way, build your mus-cle as your bo - dy de - cays. Yeah!...

Gtr. 4

Gtr. 4 Tab.

Kbd.

Bs.

Bs. Tab.

Perc.

Dr.

Vx. A E/A D/A A

Yeah! \_\_\_\_\_ Let the an - aes - the - tic co - ver it all. \_\_\_\_\_

B. Vx. Toe your line and play their game.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vx. E/A D/A A

You know it's time for the ham - mer to fall. \_\_\_\_\_ Yeah!

B. Vx. Till one day they call your name.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

D/A

A

D/A

A

D/A

E/A

Eadd4

A

Gr. 1

Gr. 1 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

1:31

E

F#m7

E/G#

A

D

A

Vx.

B. Vx.

Gr. 2

Gr. 2 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Rich or poor\_ or fa - mous for your truth, it's all the same. Yeah, Yeah.

Ooh ooh ooh ooh, oh no,

clean sound  
let ring



G D/F# G D E F#m E/G#

Vx. Oh! Lock your door, but rain is pour - ing through

Vx. oh no. Ooh ooh ooh

tr. 2

tr. 2 Tab. 5 3 3 3 2 3 3 2 0 0 0 0 1 2 4 2 2

tr. 4

tr. 4 Tab. 6 3 3 3 3 3 3 3 0 0 2 2 2 4

Bs.

Bs. Tab. 5 5 4 4 5 5 7 0 0 0 0 2 2 4 2 2 2 4

Dr.

A D E

Vx. your win - dow pane. Yeah!

Vx. ooh, oh no.

tr. 2

tr. 2 Tab. 4 6 6 6 4 4 6 7 5 3 5 5 4 4 5 4

tr. 3

tr. 3 Tab. 7 7 7 7 7 7 7 7

tr. 4

tr. 4 Tab. 4 4 5 5 7 7 7 7 7 7 7 7

Bs.

Bs. Tab. 4 4 6 6 4 4 4 5 5 5 5 7 7 7 7 7 7 7

Dr.



Vx. 

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

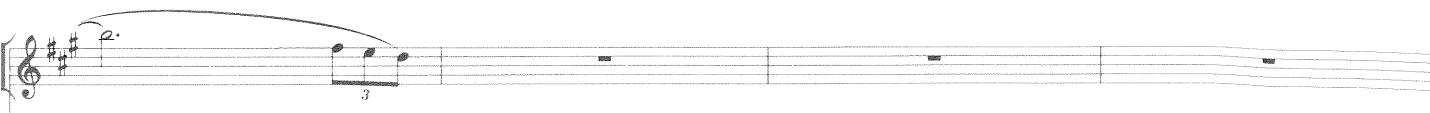
Gtr. 3 Tab. 


Bs. 


Bs. Tab. 


Dr. 


157 B E B E5 F#5 G5 A


Vx. 

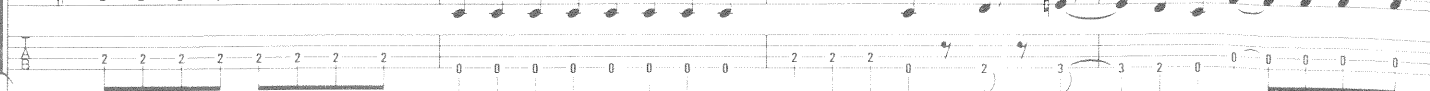
Gtr. 1 


Gtr. 1 Tab. 

Gtr. 4 

Gtr. 4 Tab. 

Bs. 

Bs. Tab. 

Dr. 

Gr. 1

Gr. 1 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

(8va)

A

B

E

Gr. 1

Gr. 1 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 1 (8va)

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 2

Gr. 2 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 2

Gr. 2 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

2:33

A E/A D/A A

Ooh

Gr. 2

Gr. 2 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

B. Vx.

Ooh

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

*let ring*

## A

B. Vx.

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vx.  For

Gtr. 4 

Gtr. 4 Tab. 

Bs. 

Bs. Tab. 

Perc. 

Dr. 

2:54

Vx.  we who grew up tall and proud, in the sha-dow of the mush-room cloud. Con -

Gtr. 3 

Gtr. 3 Tab. 

Gtr. 4 

Gtr. 4 Tab. 

Kbd. 

Bs. 

Bs. Tab. 

Dr. 

Vx. *D/A A D/A A D/A E/A A*  
 - vinced our voi - ces can't be heard, we just want to scream it loud-er and loud-er and loud - er

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

3:09

Vx. *E/A D/A A*  
 and . . . Ah just sur-ren-der and it won't hurt at all. Oh no!

B. Vx.  
 What the hell we fight - ing for?

Gtr. 4 *Guitar 3 doubles*

Gtr. 4 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.



504

Vx.  Yeah! While you're wait-ing for the ham-mer to, ham-mer to fall.

B. Vx.  Just got time to say your prayers.

Gtr. 4 

Gtr. 4 Tab. 

Kbd. 

Bs. 

Bs. Tab. 

Dr. 

[illegible]

Vx. Hang on. You know. Yeah ham-mer to fall.

Gtr. 4

Bs.

Dr.



8va

Ooh

A - ha!

First system of musical notation, measures 1-8. The score includes vocal lines (X, r. 2, r. 4), guitar (r. 2, r. 4), bass (s. 2, s. 4), and drums (r.). The key signature is D major (two sharps). The vocal line starts with a rest, followed by a melodic phrase starting on G4, with an 8va marking above it. The guitar and bass parts provide harmonic support with chords and arpeggios. The drums play a steady eighth-note pattern.

Hey!

Uh! \_\_\_\_

Woo! \_\_\_\_

Second system of musical notation, measures 9-16. The score continues with the same instruments and key signature. The vocal line features the lyrics "Hey!", "Uh! \_\_\_\_", and "Woo! \_\_\_\_". The guitar and bass parts continue with their respective patterns, and the drums maintain the eighth-note rhythm.

Vx. 

B. Vx. 

Gtr. 4 

Gtr. 4 Tab. 

Kbd. 

Bs. 

Bs. Tab. 

Dr. 

Vx. 

Gtr. 4 

Gtr. 4 Tab. 

Bs. 

Bs. Tab. 

Dr. 

Vx. 

Gtr. 4 

Gtr. 4 Tab. 

Bs. 

Bs. Tab. 

Dr. 

D/A

A

D/A

A

D/A

E/A

A

305

Vx. *8va*  
Ooh \_\_\_\_\_ A - ha!

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vx. D/A A D/A A D/A E/A A  
Hey! Uh! Woo!

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vx. *echo*  
Ha! Hey! Ooh We're gon -

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

Vx.  
- na have a good time, oh ba - by. Yeah! Yeah! \_\_\_\_\_

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

Vx. *A* While you're wait-ing for the ham-mer to fall.

Gtr. 4 *feedback*

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

Vx. (spoken) Give it to me one more time!

Gtr. 4 *feedback*

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.



# Friends Will Be Friends

Words & Music by  
Freddie Mercury / John Deacon

(♩ = 74)

Chords: G B7 Em G7

Voice

Backing Vocals

Guitar 1 (Electric)

Guitar 1 Tablature

Guitar 2 (Electric)

Guitar 2 Tablature

Keyboard 1

strings

Keyboard 2

Piano

Bass

Bass Tablature

Percussion

Tambourine

Drums

C F C G D/F# Em Bm7 G

Vx. An-oth-er red let-ter day, so the pound has dropped and the child-ren are cre-at - ing.

Gtr. 1

Gtr. 1 Tab.

Kbd. 1

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

C Am D C/D Bm/D Am/D G B7

Vx. The oth-er half ran a-way tak-ing all the cash and leav-ing you with the lum - ber. Got a pain in the chest, doc-tors are on strike,

Gtr. 2

Gtr. 2 Tab.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Vx. *Em7* *G7* *Am* *D7*  
— what you need is a rest. It's not ea - sy love, — but you got friends you can trust.

Gtr. 2 *let ring*

Gtr. 2 Tab.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

0.35  
C A/C# G Em D B7/D#

Vx.  
Friends will be friends, when you're in need of love they give you care and at - ten - tion. Friends will be friends, when you're

B. Vx.  
Friends will be friends. Friends will be friends.

Gtr. 2

Gtr. 2 Tab.

Kbd. 2 *fat analogue strings: marcato*

Pno.

Bs.

Bs. Tab.

Perc.

Dr.



Em

B7/D#

G/D

A/C#

C

D

311

Vx. through with life, and all hope is lost, hold out your hand, 'cause friends will be friends right till the end.

Gr. 2

Gr. 2 Tab.

Kbd. 2

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

0:58

G

B7

Em

G7

C

Am

Vx.

Gr. 1

Gr. 1 Tab.

Kbd. 1

Pno.

Bs.

Bs. Tab.

Perc.

Dr.



Em G7 Am7 D

Vx. with-out him in your way. It's so ea - sy now, 'cause you got friends you can trust.

Gr. 2

Gr. 2 Tab.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

overdubs (octave higher)

1:34

C A/C# G Em D B7/D#

Vx. Friends will be friends, when you're in need of love they give you care and at-ten - tion. Friends will be friends, when you're

B. Vx. Friends will be friends.

Gr. 2

Gr. 2 Tab.

Kbd. 2

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Vx. through with life, and all hope is lost, hold out your hand 'cause friends will be friends, (spoken) (right to the ve-ry end)

B. Vx. Friends will be friends.

Gr. 2

Gr. 2 Tab.

Kbd. 2

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

D

1:57 G Fadd9 C Bb

Vx. right till the end.

Gr. 2 let ring

Gr. 2 Tab. use thumb for bass notes

Kbd. 2

Bs.

Bs. Tab.

Perc.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.



G

Fadd9

C

B $\flat$ 

315

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

2:10

G

D/F#

Em

Bm

G

C

Am

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Vx.

B. Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Vx.

B. Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Vx.  
ea - sy now, 'cause you got friends you can trust. Friends will be friends, when you're in

B.Vx.  
Friends will be friends.

Gtr. 1  
Gtr. 1 Tab.  
let ring

Gtr. 2  
Gtr. 2 Tab.

Kbd. 1

Pno.

Bs.  
Bs. Tab.

Perc.

Dr.

Vx.

need of love they give you care and at-ten - tion. Friends will be friends, when you're through with life, and all hope is lost, hold

B. Vx.

Friends will be friends.

Gtr. 1

Gtr. 1

Tab.

Gtr. 2

Gtr. 2

Tab.

Kbd. 2

Pno.

Bs.

Bs.

Tab.

Perc.

Dr.

Vx.

B. Vx.

Gtr. 1

Gtr. 1

Tab.

Gtr. 2

Gtr. 2

Tab.

Kbd. 2

Pno.

Bs.

Bs.

Tab.

Perc.

Dr.



G/D

C

D

319

— out your hand. Friends will be friends right till the end.

Friends will be friends.

(8va)

8va

17-19

17-19

17-19

17

5

4

3

7

8vb

Perc.

Dr.

Chords: C, A7/C#, G, Em, D, B7/D#

Vx. When you're in need of love they give you care and at-ten - tion. Friends will be friends, when you're

B. Vx. Friends will be friends. Friends will be friends.

(8va)

Gtr. 1

Gtr. 1 Tab. 15 17 14-15-14 17 19 (17)-19 (17)-19 (17)-19 17-16

Gtr. 2

Gtr. 2 Tab. 3 4 5 5 7 9 7 9 6

Bs.

Bs. Tab. 3 3 3 3 4 4 4 4 3 3 5 5 2 2 5 5 5 6 6 6 6

Perc.

Dr.

Chords: Em, B/D#, G/D, A/C#, C

Vx. through with life, and all hope is lost, hold out your hand, 'cause right till the end,

(8va)

Gtr. 1

Gtr. 1 Tab. 17 17 14-15-14-15 14-15-14 17 14 15-17-19

Gtr. 2

Gtr. 2 Tab. 7 7 6 5 4 5

Kbd. 2

Bs.

Bs. Tab. 7 9 8 9-8 5 4 3 3 3 3 5 3 5

Perc.

Dr.

Vx. yeah.

Friends will be friends.

Gtr. 1

Gtr. 2

Kbd. 1

Kbd. 2 doubled with harpsichord sound

Bs.

Bs. Tab.

Perc.

Dr.

322      D      B7/D#      Em      B7/D#      G/D      A/C#      8va

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Perc.

Dr.

C      D7      C      A/C#

(8va)

wah-wah

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Perc.

Dr.



Chords: G, Em, *fade* D, B7/D#, Em, B7/D#

Gtr. 1: Treble and Bass staves with fret numbers (14, 16, 15, 17, 15, 17, 15, 19, 15, 15, 16, 19, 16, 16, 15, 17, 17, 15, 12, 14, 16, 14, 12, 11, 14, 12, 14, 12, 10).  
 Gtr. 2: Treble and Bass staves with fret numbers (5, 7, 5, 6, 7, 7, 7, 7, 6, 6, 6).  
 Kbd. 1: Treble staff with chords and single notes.  
 Kbd. 2: Bass staff with single notes.  
 Bs.: Bass staff with single notes.  
 Bs. Tab.: Bass staff with fret numbers (5, 5, 7, 5, 7, 7, 7, 7, 5, 5, 5, 6, 6, 6, 6, 7, 5, 4, 6, 6).  
 Perc.: Snare and Hi-hat patterns.  
 Dr.: Drum kit patterns.

Chords: G/D, A/C#, C, D7

Gtr. 1: Treble and Bass staves with fret numbers (12, 14, 14, 12, 14, 12, 14, 16).  
 Gtr. 2: Treble and Bass staves with fret numbers (5, 5, 5, 4, 5, 7, 7, 7, 7, 5).  
 Kbd. 1: Treble staff with chords and single notes.  
 Kbd. 2: Bass staff with single notes.  
 Bs.: Bass staff with single notes.  
 Bs. Tab.: Bass staff with fret numbers (5, 5, 5, 5, 5, 4, 3, 3, 3, 3, 5).  
 Perc.: Snare and Hi-hat patterns.  
 Dr.: Drum kit patterns.

# The Show Must Go On

Words & Music by  
Queen

(♩ = 84)

Bm

Bmsus2

Bmsus4

Bm

Bm/A

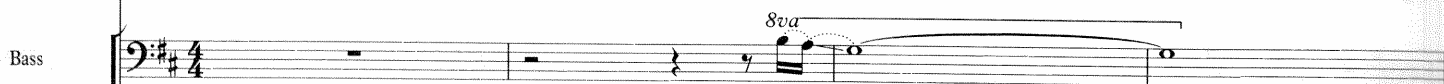
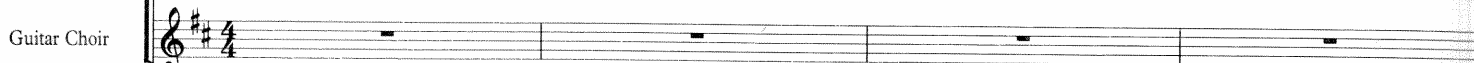
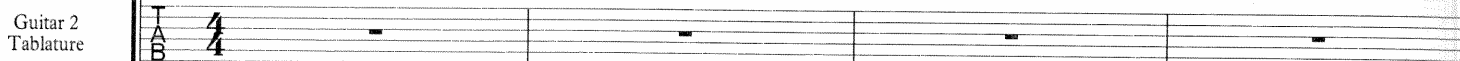
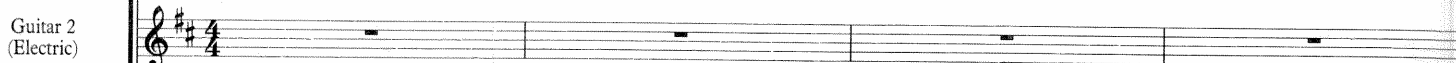
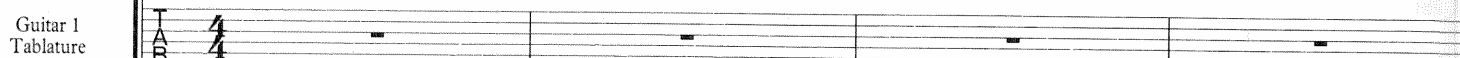
G

Gadd #11

Em/G

G

G/F#



Em7

Em6

F#sus4

F#

Em

A#dim/E

0.20

Bm

Bmsus2

Bmsus4

Bm

325

Vx. *Emp-ty spa-ces, what are we liv - ing for, a-ban-doned*

Kbd. 2

Bs. *8va*

Bs. Tab. *19 18 - 16 19*

Dr. *Bell tree Rivet cymbal*

Vx. *pla-ces, I guess we know \_ the score. On and on, \_ does a - ny-bo-dy know \_ what we are*

Gtr. 1 *violining*

Gtr. 1 Tab. *(14) 17 14*

Kbd. 2

Bs. *(8va)*

Bs. Tab. *17 15 15 17 17 19 17 17 15 14 12 14 14 16 14 14 12 14 16 16 16 16*

Dr.



A<sup>#</sup>dim/E

Bm

Bmsus2

Bmsus4

Bm

G

Gadd #11

Vx. look-ing for ... An-oth-er he - ro, an-oth-er mind - less crime be-hind the cur-tain in the pan -

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

Vx.

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

Em/G

G

G/F#

Em7

Em6

F<sup>#</sup>sus4

F#

Em

G/A

G

Vx. - to-mime, hold the line, does a-ny-bo-dy want to take it a-ny-more. The show must go

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

1:00

327

Vx. **Bm** **Bmsus2** **Bmsus4** **Bm** **Bm/A** **G** **Gadd #11** **Em/G** **G**

on, \_\_\_\_\_ the show must go on, \_\_\_\_\_ yeah. In -

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

Vx. **Em7** **Em6** **F#sus4** **F#** **Em** **A#dim/E** **Bm** **F#madd9**

- side my heart is break-ing, my make-up may be flak - ing but my smile still stays on. What-ev-er

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

*feedback*

1:25

C#m

C#msus2

C#msus4

C#m

A

Aadd#11

F#m/A

A

Vx. hap-pens I leave it all to chance, an-oth - er heart - ache, an-oth-er failed ro-mance.

B. Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1 string pad

Kbd. 2

Bs.

Bs. Tab.

Dr.

Vx.

B. Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

Chord progression: F#m7 F#m6 G#sus4 G# F#m B#dim/F# F#m C#m C#msus2

1:45

Vx. On and on, does a - ny-bo-dy know what we are liv - ing for? I guess I'm learn-ing, I must be warm -

B. Vx. I'm learn-ing, I'm

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

C#msus4

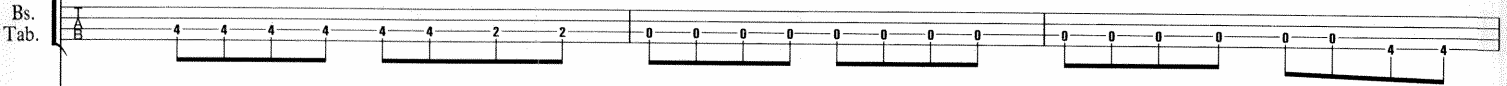
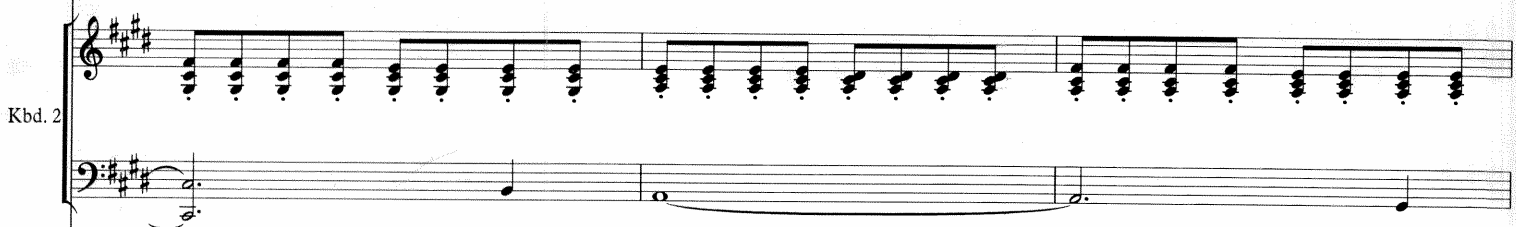
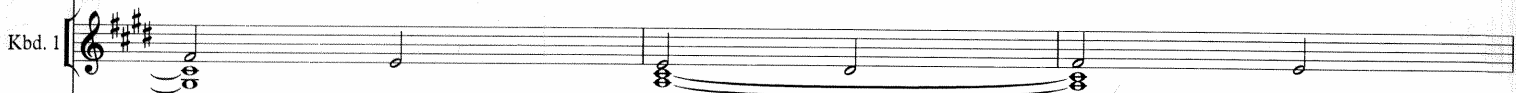
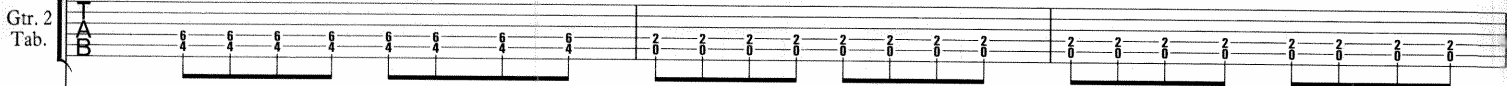
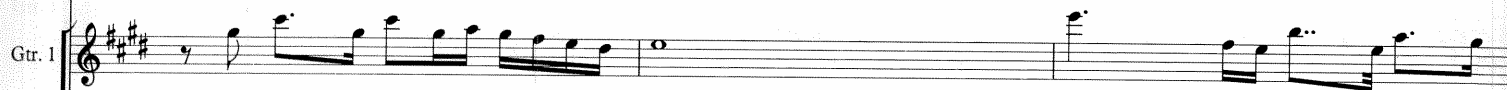
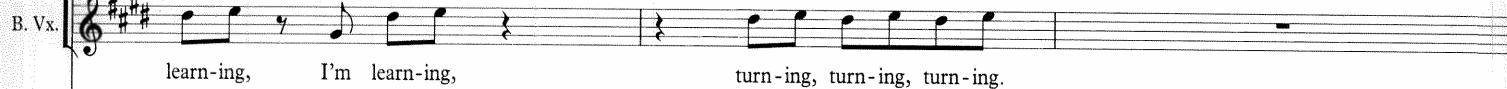
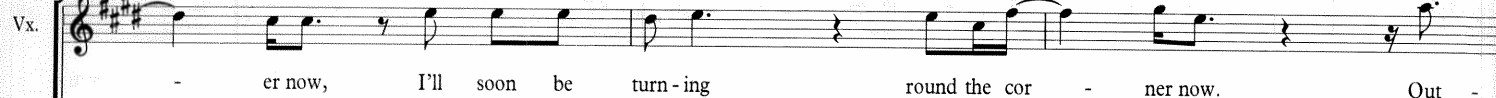
C#m

A

Aadd #11

F#m/A

A





Vx.

B. Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

F#m7 F#m6 G#sus4 G# F#m D#dim/F# Em

- side the dawn is break-ing, but in-side in the dark I'm ach-ing to be free. The show must go Show must go

Vx. on, the show must go on, yeah. Ooh, in -

B. Vx. on, show must go on.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

Vx.

B. Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.



**Chorus**

Vx.  
- side my heart is break-ing, my make - up may be flak - ing but my smile \_\_\_\_\_ still stays on. \_

B. Vx.  
Ooh, ooh, ooh

Gtr. 1  
Tab.

Gtr. 2  
Tab.

Kbd. 1

Kbd. 2

Bs.  
Bs. Tab.

Dr.

Em7 Em6 F#sus4 F# Em A#dim/E Bm Bmsus2

2:28

Chord progression: Bmsus4, Bm, Bm/A, G, Gadd #11, Em/G, G, G/F#

Vx. Yeah, \_\_\_\_\_ yeah, ooh,

Gtr. 1 *8va*

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

55

2:48

Vx. *Em7 Em6 F#sus4 F# Em Edim F G/F*  
oh,\_\_\_\_ ooh, oh.\_\_\_\_ My soul is paint - ed like the wings

Gtr. 1 *(8va)* flanging

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

Em

Am

Cmaj7/G

F

G/F

Em7

Am

C#m7dim5

A7/C#

Vx. of but-ter-flies, fair-y tales of yes-ter-day will grow but ne-ver die, I can fly.

Gtr. 1

Gtr. 2

Kbd. 1

Kbd. 2

Bs.

Dr.

Chord progression: Dsus4, D, Bm, Bm (3:05), Bmsus2, Bmsus4, Bm, G, Gadd #11

Vx. My friends \_\_\_\_\_ the show must go on, \_\_\_\_\_ yeah, \_\_\_\_\_ the show must go on. \_\_\_\_\_

B. Vx. Show must go on, \_\_\_\_\_ show must go on. \_\_\_\_\_

B. Vx. vocal sample  
Go on, \_\_\_\_\_ go on, \_\_\_\_\_ go on, \_\_\_\_\_ go on, \_\_\_\_\_ go

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

Detailed description: This page contains a musical score for a song. It features five systems of staves. The first system has three staves: a vocal line (Vx.) with lyrics, a backing vocal line (B. Vx.), and another vocal line (B. Vx.) with a 'vocal sample' and lyrics. The second system has two staves: a guitar line (Gtr. 1) and a guitar tablature (Gtr. 1 Tab.). The third system has two staves: a guitar line (Gtr. 2) and a guitar tablature (Gtr. 2 Tab.). The fourth system has two staves: a keyboard line (Kbd. 1) and a keyboard line (Kbd. 2). The fifth system has two staves: a bass line (Bs.) and a bass tablature (Bs. Tab.). The sixth system has one staff: a drum line (Dr.). The score includes various musical notations such as notes, rests, and chords. Chord progressions are indicated at the top: Dsus4, D, Bm, Bm (3:05), Bmsus2, Bmsus4, Bm, G, Gadd #11. Lyrics are provided for the vocal lines.



Em/G G Em7 Em6 F#sus4 F# Em A#dim/E

Vx. I'll face it with a grin, I'm ne - ver giv-ing in, on \_\_\_\_\_ with the show. \_\_\_\_\_

B. Vx. on, \_\_\_\_\_ go on. \_\_\_\_\_

Gtr. 1 8va

Gtr. 1 Tab. 7 6 7 6 9 7 9 7 17 19 17 19 17 19

Gtr. 2

Gtr. 2 Tab. 2 12 3 2 3 0

Gtr. Ch.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab. 3 3 3 3 3 3 2 2 2 0 2 2 0 2 2 2 2 0 2 2 2 2 2 2 2 2 0 0 0 0

Dr.

Vx.

Gtr. 1

Gtr. 1  
Tab.

Gtr. 2

Gtr. 2  
Tab.Gtr.  
Ch.

Kbd. 1

Kbd. 2

Bs.

Bs.  
Tab.

Dr.

3:26

Bm

Bmsus2

Bmsus4

Bm

G

Gadd#11

Em/G

G

Vx.

Ooh I'll

Gtr. 1

(8va)

Gtr. 1  
Tab.

Gtr. 2

Gtr. 2  
Tab.Gtr.  
Ch.

Kbd. 1

Kbd. 2

Bs.

Bs.  
Tab.

Dr.



Em7 Em6 F#sus4 F# Em Em7 Em6 A#dim/E

Vx. top the bill, I'll o-ver-kill, I have to find the will to car-ry on,

B. Vx. On with the show,

B. Vx. On with the

Gtr. 1 (8va)

Gtr. 1 Tab. 21 21 0 2 4 2

Gtr. 2

Gtr. 2 Tab. 4 4 4 0 2 2 2 2 2 2 2 2 0 0 0 0 0 2 7

Kbd. 1

Kbd. 2

Bs.

Bs. Tab. 0 0 0 2 7 7 7 7 2 2 2 2 2 2 2 2 0 0 0 0 0 2 7

Dr.

Vx.

B. Vx.

B. Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

Em7 Bm Bmadd9 repeat to fade

Vx. show.

B. Vx. show must go on.

B. Vx. show. vocal sample Go on, go on, go on, go on, go on, go on, go on, go on, go on, go on, go on, go

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

The musical score is arranged in a standard multi-staff format. The vocal parts (Vx., B. Vx.) are at the top, with lyrics written below the notes. The instrumental parts (Gr. 1, Gr. 2, Kbd. 1, Kbd. 2, Bs., Bs. Tab., Dr.) follow. The guitar parts include both standard notation and tablature. The keyboard parts are in treble and bass clefs. The bass part is in bass clef. The drum part is in common time. The score is divided into measures by bar lines, with some measures containing repeat signs. The overall tempo and feel are indicated by the notation and the lyrics.

# One Vision

Words & Music by  
Queen

(♩ = 120)

Voice effects

0.19

[D]

Score for *One Vision* (4/4 time, 120 bpm).

**Voice:** Melody line with vocal effects.

**Backing Vocals:** Harmonic support for the vocal line.

**Guitar 1 (Electric):** Lead guitar part.

**Guitar 1 Tablature:** Fretboard notation for Guitar 1.

**Guitar 2 (Electric):** Rhythm guitar part.

**Guitar 2 Tablature:** Fretboard notation for Guitar 2.

**Guitar 3 (Electric):** Rhythm guitar part.

**Guitar 3 Tablature:** Fretboard notation for Guitar 3.

**Keyboard 1:** Piano accompaniment.

**Keyboard 2:** Piano accompaniment.

**Keyboard 3:** Piano accompaniment, featuring *fat strings* and *cello sound* textures.

**Keyboard 4:** Piano accompaniment.

**Bass:** Bass line.

**Bass Tablature:** Fretboard notation for the bass.

**Percussion:** Includes *Synth. Toms* and *Low Tom*.

**Drums:** Drum kit accompaniment.

0:27

Vx.

Kbd. 3

Kbd. 4

random sine wave glissandi

Dr.

0:43

D strings

G/D

Kbd. 2

Kbd. 3

Kbd. 4

Dr.

D7

G/D

D

G/D

D7

Kbd. 2

Kbd. 3

Kbd. 4

Dr.

Vx. I

Kbd. 1 *8va* high strings

Kbd. 2 flanged

Kbd. 3

Kbd. 4

Dr.

1:07

D

A/C $\sharp$ 

D

G/B

C

G/B

C

A/C $\sharp$ 

D

A/C $\sharp$ 

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Double tracked ad lib. throughout



345

D A/C# D G/B C G/B C A/C# D

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

D A/C# D G/B C G/B C A/C# D A/C#

Vx. Hey!

Gtr. 1 *echo* 8va

Gtr. 1 Tab. 12 15 17 15 13 15 13 15

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1 *whizz percussion effect* *echo*

Bs.

Bs. Tab.

Dr.

Vx.  $\text{D}$   $\text{A/C\#}$   $\text{D}$   $\text{G/B}$   $\text{C}$   $\text{G/B}$   $\text{C}$   $\text{A/C\#}$   $\text{D}$   $\text{A/C\#}$   
One man, one goal, ha! One mis-sion.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx.  $\text{D}$   $\text{A/C\#}$   $\text{D}$   $\text{G/B}$   $\text{C}$   $\text{G/B}$   $\text{C}$   $\text{A/C\#}$   $\text{D}$   $\text{A/C\#}$   
One heart, one soul, just one sol - u - tion.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.



347

Vx. *D A/C# D G/B C G/B C C A/C# D*  
 One flash of light. Yeah one God, one vi-sion.

B. Vx.  
 one vi-sion.

Gtr. 2  
 Gtr. 2 Tab.

Gtr. 3  
 Gtr. 3 Tab.

Bs.  
 Bs. Tab.

Dr.

1:55

Vx. *A D/A A D/A C*  
 One flesh, one bone, one true re-li-gion. One voice, one hope, one real de-ci-sion.

B. Vx.  
 One flesh, one bone, one true re-li-gion. One voice, one hope, one real de-ci-sion.

Gtr. 3  
 Gtr. 3 Tab.

Bs.  
 Bs. Tab.

Dr.

Chords: C7sus4, C, [A]

Vx. Whoa gim-me one vi-sion. Yeah!

B. Vx. Whoa gim-me one vi-sion.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx.

B. Vx.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

2:11

Chords: D, A/C#, D, G/B, C, C5, Csus4, C, A, D

Vx. No wrong and no right. I'm gon-na tell you there's no black and no white.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

sampled crash effect

Vx.

B. Vx.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

A/C# D G/B C G/B C A/C# D

Vx. No blood, no stain. All we need is ...

B. Vx. one world - wide vi-sion.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

2:27

A D/A A Dadd9/A

Vx. One flesh, one bone, one true re - li - gion. One race, one hope,

B. Vx. One flesh, one bone, one true re - li - gion. One race, one hope,

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

350

C C7sus4

Vx. one real de - ci - sion. Whoa Yeah!

B. Vx. one real de - ci - sion. Whoa Yeah!

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

2.43

C [A] D G/D

Vx. Oh Yeah! Oh Yeah! I had a dream when I was young,

B. Vx. Oh Yeah! Oh Yeah!

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

strings

Bs.

Bs. Tab.

Dr.

Vx. <sup>D7</sup> <sup>G/D</sup> <sup>D</sup> <sup>G/D</sup>

a dream of sweet il - lu - sion. A glimpse of hope and u - ni - ty and

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Kbd. 3

Vx. <sup>D7</sup> <sup>G/D</sup> <sup>B<sup>b</sup>/D</sup> <sup>Dm9</sup>

vi-sions of one sweet un - ion. ... and in my

B. Vx.

But a cold wind blows, and a dark rain falls,

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Kbd. 3

Dr.



Vx. heart it shows. Look what they've done to my dream. Aah!

Gr. 3

Gr. 3 Tab.

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

A/C# D5 A/C# D5 G/B C5 353

Vx. So give me your hands, give me your hearts, I'm rea -

B. Vx. One vi - sion.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

G5 F5 G5 D5 A/C# D5

Vx. - dy. There's on - ly one di - rec - tion. One world,

B. Vx. one di - rec - tion.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.



Vx. and one na - tion. Yeah one vi - sion.

B. Vx. one vi - sion.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Chords: G/B, C5, G7, C5, G5, A

3:34

Vx. No hate, no fight, just ex - ci - ta - tion. All through the night it's a ce - le - bra - tion.

B. Vx. All through the night it's a ce - le - bra - tion.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Chords: D/A, A, D/A

**A** **D/A** **[A]**

Vx. Whoa Whoa Whoa Yeah!

B. Vx. Whoa Whoa Whoa Yeah!

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

**G** **D**

B. Vx. One one one one one one one.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

**3:54** **A** **[D]**

Gtr. 3 *echo*

Gtr. 3 Tab.

Kbd. 1 *distorted ring mod. effect*

Kbd. 4 *fat synth. bass*

Perc. *Synth. Toms*

Dr. *Low Tom*

Vx. Hey! Hey!

B. Vx. (growl) One vi - sion. (growl/shout) One vi - sion.

Gtr. 1 *8va* *3 echo*

Gtr. 1 Tab. 15 17-15-14-12-12 16-15-13 14-12 14 3

Kbd. 1

Kbd. 4

Perc.

Dr.

[A]

B. Vx. One vi - sion.

Gtr. 1 *8va* *8va* *echo*

Gtr. 1 Tab. 17-19 19-17-19 17-21 21 (0) 0-21-22 10-12

Kbd. 1

Kbd. 4

Perc.

Dr.

B. Vx. One vi - sion. One vi - sion.

Gtr. 1 sample repeated backwards

Gtr. 1 Tab.

Kbd. 1

Kbd. 4

Perc.

Dr.

Gtr. 1 sample repeated

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 4

Perc.

Dr.



Vx. Just gim - me. One man. One bar. One day. Just gim - me,

B. Vx. Ah! One man. One night. Hey, hey.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

## Free time

Voice effects

Vx. gim - me, gim - me, gim - me fried chick-en.

B. Vx. gim - me, gim - me, gim - me fried chick-en.

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.